

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

First IN the air...

## DAYTON, OHIO



Home of the Wright Brothers, fathers of aviation, home of Wright-Patterson Air Force Base, Headquarters for Air Force Logistics Command . . . this cosmopolitan, industrial, air-minded city is now the 3rd largest market in Ohio.

First ON the air...



High-flying WING has captured the hearts (and ears) of air-minded Dayton. More national and local advertisers spend more dollars on WING than any other Dayton station because WING delivers more audience and sales.

Dale Moudy, Vice President—General Manager  
Don Sailors, Vice President—Sales Manager



robert e. eastman & co., inc. national representative



TRAILS STATIONS: WEZE, Boston; WKLO, Louisville; WING, Dayton; WCOL, Columbus; and WIZE, Springfield, Ohio.

## HOW TV O&O'S WILL SELL YOU BREAKS

Prices for spots in 40-second break, will, in most cases, be 150% for 30's, 200% for 40's

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## How to buy 9 tv specials for \$8 million

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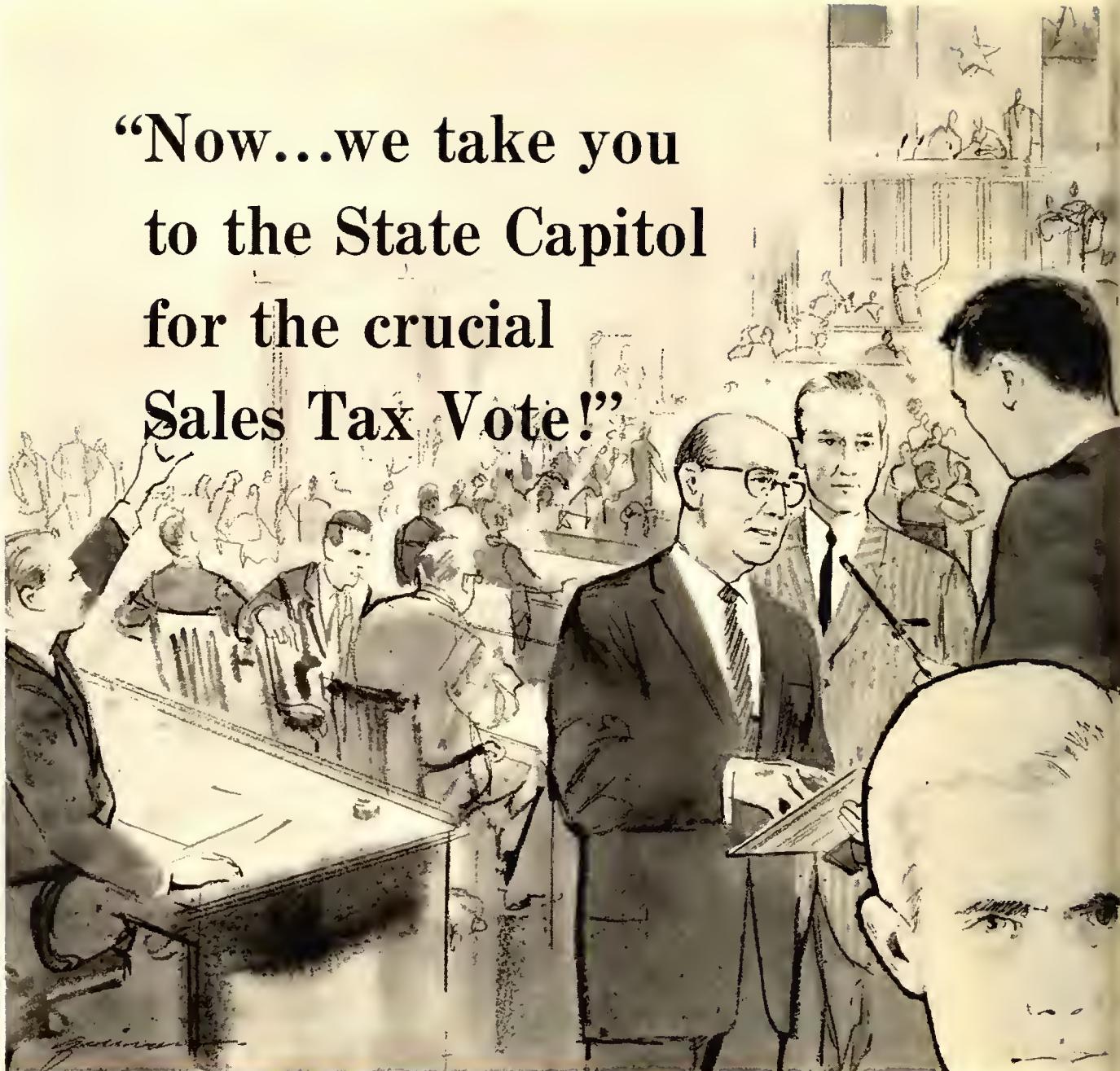
## Whose Top 50 tv markets do you mean?

Page 34

## Agency study shows radio's creative needs

Page 36

# "Now...we take you to the State Capitol for the crucial Sales Tax Vote!"



The important tally was beginning...the state legislature was about to dip into the public's pocketbook. Interest was at fever pitch. As the legislators went into overtime session, WFAA took its listeners direct to the State Capitol for an on-the-spot count with Southwest Central's full time Austin correspondent, Clyde Butter.

The measure fell by one vote!

Now...a new fight is shaping! And a new

opportunity for Southwest Central WFAA 820 to give the full report *first and first hand*.

It's YOUR opportunity, too. The opportunity to place your message where it can reach the news-interested, highly informed audience which depends on Southwest Central.

Call your Petryman now for your schedule on WFAA 820...the most listened-to spot on the dial...WFAA 820, where listeners are buying.

"Southwest Central"

from  
COMMUNICATIONS CENTER



RADIO SERVICE OF THE DALLAS MORNING NEWS

**WFAA**

820 radio  
DALLAS



The Petry System

**The new March ARB shows**

**WJIM-TV**

**has increased its audience in**

**FLINT**

**Michigan's second market by**

**63%**

**during the past twelve months!**

(Sunday through Saturday . . . 9:00 am - Midnight)

*Now . . . more than ever . . . WJIM-TV dominates Mid-Michigan!*



Your car, madame . . .



But where is the car?  
Here we are floating . . .



Magic, you say? Yes!  
Camera and film magic!


**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# FILM does the unusual!

A writer is in deep thought . . .

"M-m-m—magic ride. How can we do that? A flying carpet? M-m-m—could be? But can't we do better?"

The writer drops back into deep thought. Suddenly . . .

"I've got it! Magic ride! Young couple—riding through the country. No car—just floating. Magic! That's what we want!"

Grand idea. But how to do it?

\* \* \*

Film was the answer—film with all its versatility—its adaptability. Film with a special prism camera—plus time, patience, skill.

Result: a TV commercial to rave about—unusual in every way—beauty—impact—memory value.

But that's film for you! Film does the unusual—gives you the commercials you want—and when!

What's more, film, and film alone, gives you the convenience, coverage and penetration of multiple markets that today's total selling requires.

For more information, write Motion Picture Film Department

**EASTMAN KODAK COMPANY**

Rochester 4, N.Y.

**East Coast Division**

342 Madison Avenue  
New York 17, N.Y.

**Midwest Division**

130 East Randolph Drive  
Chicago 1, Ill.

**West Coast Division**

6706 Santa Monica Blvd.  
Hollywood 38, Calif.

or **W. J. German, Inc.**

Agents for the sole and distribution of Eastman Professional Films for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

**ADVERTISER:**

Chevrolet Motor Division

**AGENCY:**

Campbell-Ewald Co., Inc.

**PRODUCER:**

Rene Oulmann—  
Arco Film Productions, Inc.



10 July 1961

# SPONSOR-WEEK

## ASK 10% PRICE CUT ON 20s

L&N suggests that stations reduce price of twenties by 10% in sold-out 40" breaks; asks assurance on IDs

Lennen & Newell has expressed its views on the 40-second station break in a 30 June letter to station representatives.

The agency, regarded as one of the top ten in the U. S., spends about one-fourth of its money in spot tv.

The letter, from v.p. media director Herbert Zeltner, expressed L&N's attitudes toward the new break and made some suggestions.

First of all, the agency believes that triple-spotting will not increase nor will spot tv's effectiveness decline.

However, the problem of spots of varying length was called "a fairly unsettled situation" to become stable only as use and pricing practices develop.

L&N deplored a really drastic cut in spot prices, since this would not

give stations more revenue than at present. Yet it felt that to maintain current prices for a particular length in the expanded spot

would be "an untenable pricing practice."

L&N was especially concerned lest a 40-second commercial "eat up the same amount of funds as a

network participation would cost—offering completely national coverage."

The agency suggested therefore that a 10 per cent reduction in prices of twenties take place in sold-out breaks. This could still give stations a 20 per cent increase in revenue.

L&N proposed, should only one of two twenties within the 40-second break be sold, that current prices be maintained.

It was also proposed that 30 and 40-second spots be priced in multiples of the reduced base.

L&N also suggested that some means be provided of assuring non-pre-emptible IDs in volume, reasonably uniform throughout the country. If not protected, the ID would no longer be a tool for major national campaigns.

Zeltner argued that unless spot rates are held down for the new,

(Continued on page 9, col. 1)

### Major food & grocery Co.s putting greater ad share in tv

Television's dominance as an advertising media used by national and regional food advertisers is increasing, reports Tvb.

The top 20 advertisers put more than half their advertising money into tv in 1960. Last year they increased total advertising expendi-

tures by 3.4% and their tv spending by 5.7%.

The same group increased their investment in tv by more than 10% during the first quarter of 1961.

Food and grocery advertisers studied included only food products and grocery stores; omitted were non-food products often sold in groceries.

As a class these advertisers spent \$277 million last year on gross network time and spot tv. They spent \$81 million in the first quarter of 1961. The increase over 1960, if talent costs are added, was \$1 million a day.

The biggest advertisers as a group has the best profit picture in their field. While 146 food companies suffered a 0.3 per cent profit decline in 1960, the top twenty advertisers enjoyed a net profit increase of 8%.

Ten leading coffee advertisers spent \$31.9 million in spot and \$8.8 million in network tv in 1960, as follows (in millions): General Foods,

(Continued on page 9, col. 1)

### TEXACO TO MOVE FROM C&W TO B&B 1 OCT.

Texaco's exit from Cunningham & Walsh, rumored in the trade lately, became a reality this week.

The oil advertiser will go to Benton & Bowles effective 1 October.

Involved are some \$12 million or more of annual advertising billings.

Just last year Conoco left B&B to go to Clinton E. Frank. Other oil companies which also shifted agencies in the recent past are American, Shell, and Cities Service.



Herbert Zeltner

# **IDEA!** ORDINARY

For exciting news that hits them where they live, listeners turn to the CBS Owned Radio Station in their community. Instead of routine reports they get news in depth, news with color, first-hand news from men on the scene, who know the scene. With this extraordinary coverage it's no wonder that the CBS Owned Radio Stations across the country are consistently honored for excellence in presenting the news—local, national and international.

Recently KNX Los Angeles and KCBS San Francisco swept practically all the top Associated Press awards in their areas; WBBM Chicago won three first awards and a second-place award from AP in Illinois; WCAU Philadelphia received the Pennsylvania AP Award for outstanding reporting. WCBS New York, WEEI Boston and KMOX St. Louis were honored for outstanding reporting and public service broadcasting by such groups as Ohio State University and United Press International.

Such distinguished reporting and intelligent presentation of the news are in keeping with the kind of idea radio found on the CBS Owned Radio Stations. It's radio for adults... informative, stimulating, entertaining. It's radio that is rewarding for the listener and the community. And for the sponsor, too.

---

## **THE CBS OWNED RADIO STATIONS**

WCBS NEW YORK, WBBM CHICAGO, KNX LOS ANGELES, WCAU PHILADELPHIA, WEEI BOSTON, KCBS SAN FRANCISCO, KMOX ST. LOUIS

Represented by CBS Radio Spot Sales

(Continued from page 7, col. 2)

longer announcements, they would lose "a demonstrable edge in efficiency" and money would tend to go into network participations.

The agency refused to recommend any actual pricing practices. However it asked for "tangible evidence" that stations had changed their policies toward prices and availability.

"The best place to make your move," Zeltner wrote to the reps, "is obviously with the most competitive rate card your stations can publish."

(Continued from page 7, col. 3)

\$11.7 and \$5.9; J. A. Folger, \$4.4 and none; Standard Brands, \$2.6 and \$0.9; Nestle, \$2.6 and \$0.7; Hills Bros., \$1.7 and \$1.0; Duncan, \$1.1 and none; M. J. B., \$1.1 and none; Chock full o'Nuts, \$0.8 and \$0.02; Paxton & Gallagher, \$0.8 and none, Wm. B. Reily, \$0.7 and none.

Of the 20 leading food companies, 13 increased their tv share in 1960 over 1959, as follows (in percentages of total advertising): General Mills, 53.4 to 57.5; National Dairy Products, 36.0 to 42.8; Kellogg, 61.8 to 75.3; Campbell Soup, 29.8 to 32.0; National Biscuit, 67.2 to 72.0; Quaker Oats, 36.3 to 38.5; Hunt Food, 36.3 to 49.5; Pillsbury, 44.0 to 68.3; Ralston Purina, 69.8 to 71.8; Carnation, 36.8 to 57.2; Heinz, 39.7 to 40.8; Beech-Nut, 75.4 to 86.3, and California Packing, 6.8 to 17.4.

### Barry succeeds Werner at Y&R

Charles C. Barry is the new director of the radio and television department at Young & Rubicam.

He joined the agency two years ago and has been in charge of tv/radio programing.

The former director of the department, v.p. Mort Werner, has resigned.

Werner is going to NBC TV as v.p. in charge of programing. Barry, incidentally, is a former NBC TV programs v.p.

### Container Corp. back at Ayer

Container Corp., which left N. W. Ayer last January after a 25 year affiliation, has returned to the agency.

Deciding factor is understood to be Ayer's concession in building up its Chicago office where Container is based.

Account is figured to be worth \$0.5 million.

### TIME, INC. AIR UNIT

All radio and tv activities of Time, Inc., are being put under an umbrella company, Time-Life Broadcast, Inc.

Weston C. Pullen, Jr., a Time Inc. v.p., has been named president and

a director of the new company.

Others with T-LB v.p. and director's stripes are F. S. Gilbert, former general manager of

Time magazine, and Sig Mickelson, ex-president of CBS News.

At present the radio/tv division of Time Inc. is producing a radio news show, "Topic A," is developing other air media services, and is looking into broadcasting opportunities abroad.

Time-Life Broadcast, Inc., owns and operates four sets of stations: WTCN and WTCN-TV, Minneapolis; KLZ and KLZ-TV, Denver; WOOD and WOOD-TV, Grand Rapids, and WFBM and WFBM-TV, Indianapolis.

### Storer into tv programs now

Storer Broadcasting is entering the tv program production field. It is forming a subsidiary to produce and distribute tv programs.

The new company will be based in New York and will have offices in Chicago and the West Coast.

Writers, producers, and properties are now being lined up. A sales team will be formed later.

### Yardis acquires Keilson

Yardis Advertising Company, Philadelphia, has acquired a New York advertising agency, Keilson Company, Inc.

The acquisition was through Yardis Advertising Company of New York, a recently formed subsidiary.

The agency acquisition is Yardis' fifth in the last two years.



W. C. Pullen, Jr.

### NBC spot sales unchanged

NBC TV Spot Sales is not changing its complexion in any way.

It will continue to represent the NBC TV o&o's on all national spot business, and exclusively so.

In other words, each o&o sales staff will sell locally only, leaving national sales, regardless of market, to NBC TV Spot Sales.

### WBOF, Norfolk, to mutual

Two Norfolk stations of Metro-WBOF, Inc., have affiliated with the Mutual Broadcasting System.

They are WBOF and WYFI-FM. Latter is among the first separately programmed fm stations to become a network affiliate.

### FOUR JOIN N. W. AYER

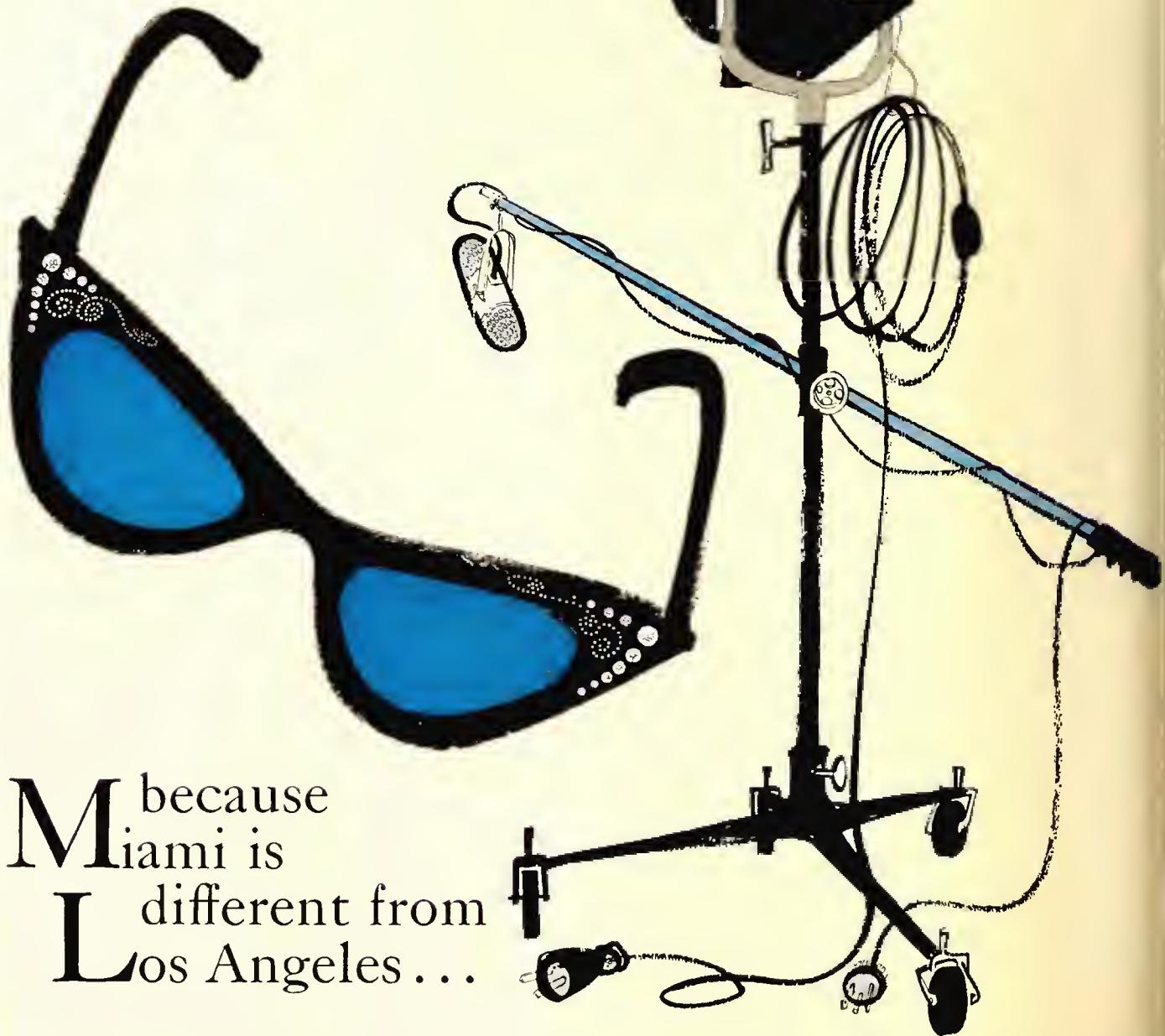
Joining the Philadelphia office of N. W. Ayer are four new executives.

Selden B. Clark, former Philadelphia branch sales manager of Remington Rand electric shaver division, joins as a representative.

Robert J. Hardy leaves D-F-S, New York, to join the media department as a timebuyer.

George P. Keeley, former assistant to the president of Hercules Cement, joins the agency's plans and marketing department.

Ernest L. Taylor leaves C&W to join N. W. Ayer as a copywriter.



M because  
Miami is  
different from  
Los Angeles . . .

*and because people are different in different markets . . .* Storer programming is different! We put together a flexible format to fit the needs of the community . . . making it local in every respect. That's why Storer Stations are liked, watched and listened to—why they rate high in the 9 key markets where they are located\*. Local programming—quality-controlled—assures you the best is being presented. You know you've made the right buy when you buy a Storer Station. Storer representatives have up-to-the-minute availabilities at their fingertips. **Important Stations in Important Markets.**

\*WGBS rates number 1 in Miami. KGBS blankets Southern California with 50,000 watts.

|                     |                      |                     |                    |                   |                    |                                       |
|---------------------|----------------------|---------------------|--------------------|-------------------|--------------------|---------------------------------------|
| LOS ANGELES<br>KGBS | PHILADELPHIA<br>WIBG | CLEVELAND<br>WJW    | WHEELING<br>WWVA   | TOLEDO<br>WSPD    | DETROIT<br>WJBK    | <b>STORER</b><br>BROADCASTING COMPANY |
| MIAMI<br>WGBS       | MILWAUKEE<br>WITI-TV | CLEVELAND<br>WJW-TV | ATLANTA<br>WAGA-TV | TOLEDO<br>WSPD-TV | DETROIT<br>WJBK-TV |                                       |

## RCA VICTOR TO USE DISNEY ON NBC TV

Walt Disney will highspot the upcoming RCA Victor home instrument advertising campaign in various media, it was revealed by Jack M. Williams, vice president, advertising and sales promotion, RCA Sales Corp., last week. Williams said Disney will be personal spokesman for color tv and several of his characters, including new ones, will be employed in RCA Victor ads, store displays and other promotional endeavors.

"Walt Disney's Wonderful World of Color" on NBC-TV this fall will concentrate on color subjects and Williams was confident that the Disney pitch in behalf of color would spark greater sales for such sets. "Last year when black-and-white set sales dropped for the industry, color set sales rose," Williams said. "Public acceptance of color is advancing daily and there is every indication that it will pace the home entertainment industry during the sixties."

"In the past, we have used an 'umbrella' approach in launching our new product lines," Williams said. "Now under our more flexible plan, each category will receive individual advertising and promotion attention while at the same time al-

lowing us to remain flexible to take advantage of late product news developments.

RCA will alternate sponsorship with Eastman Ko-

dak of the new Disney programs on NBC-TV Sundays from 7:30 to 8:30 p.m., starting Sept. 24. Disney, who pioneered in color motion pictures, is a great believer in the added enjoyment provided by color, Williams said.



J. M. Williams

## M-E figures rural ratings

McCann-Erickson made public its method for bringing program ratings down to the grass roots level. In operation since January, the "Television County Rating Indicators" are determined through application of a M-E formula to published coverage data.

Using this system, M-E researchers put together some 15,000 share figures, by station, by county. Given the conventional program rating, which pinpoints metropolitan areas only, M-E purports to be able to produce a rating breakdown by county outside the metro area.

## TvB finds research lacking

"Most communications research is found to be inadequate, limited, and superficial." So reads in part a conclusion from a two-year study in mass communication at Pennsylvania State University commissioned by TvB.

The study is part of TvB's campaign for a massive and continuing program in the field of mass communication, which TvB pres. Norman Cash declared to be urgently needed now.

Besides the university study, TvB has also been running a competition for exceptional plans in the field of tv research. Nearly 150 original plans were submitted and are now being evaluated. The outcome of the competition will be revealed this fall.

Nearly sixty universities are represented among the entrants to the competition. Six come from foreign countries.

One conclusion of the Penn State study was that two visual elements —such as a picture and a super in a commercial—are more effective than either alone.

## CAMPBELL SOUP NAMES MEDICAL AGENCY

Campbell Soup Company has appointed a special agency to develop advertising for specialized media directed to the medical and allied health professions.

The agency is Cortez F. Enloe, Inc., of New York.

## Aiello made GMM&B v. p.

Vincent F. Aiello has been elected a v.p. of Geyer, Morey, Madden & Ballard, Inc.

He joined the creative department of the agency last November as a member of a special creative unit concerned with experimental study and testing.

Aiello was previously senior v.p. and director of creative planning at MacManus, John & Adams. Before that, during his 14 years at Kudner Agency, he was executive v.p. and creative director.

Still earlier he had been associated with Grey and with Paris & Pearle.



Vincent F. Aiello

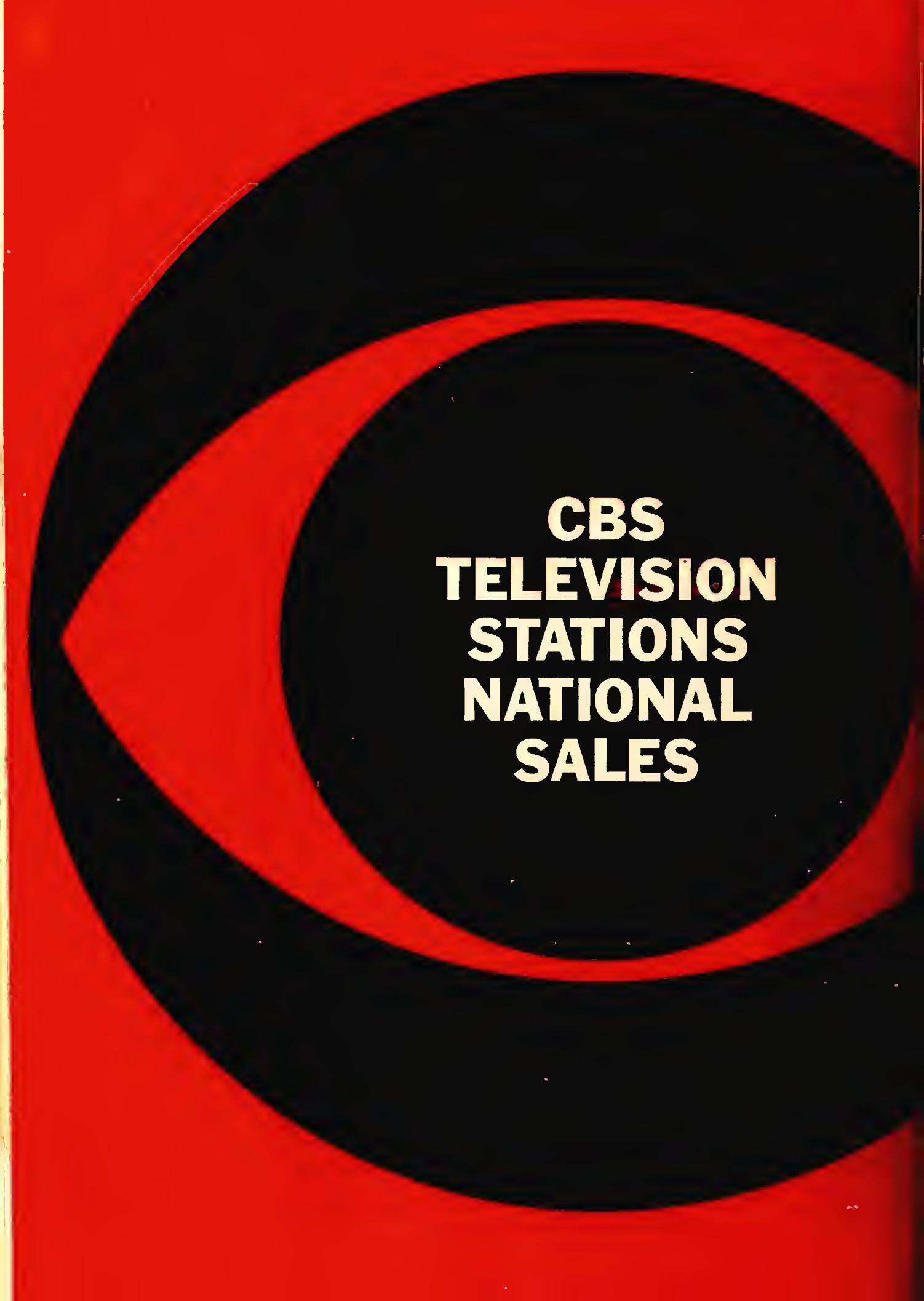
## Out-of-home radio bonus 28%

Out of home radio listening during the winter of 1961 amounted to almost a 28 per cent bonus, according to Pulse.

Between 6 a.m. and midnight 15.2 per cent of all homes used radio. There was additional out-of-home listening of 4.2 per cent, projected nationally to 2.2 million families during the average quarter hour.

The winter out-of-home bonus showed a slight decline from 1960 when it was 4.6 per cent, attributed to extreme weather conditions this year.

More SPONSOR-WEEK on page 64

The background features the iconic CBS Eye logo, which consists of three nested, curved bands of red on a black field.

**CBS  
TELEVISION  
STATIONS  
NATIONAL  
SALES**



At your service!

Service is the watchword of CBS Television Stations National Sales (formerly CBS Television Spot Sales), now the national sales organization for the CBS Owned stations exclusively.

Only the name has changed. These five major-market stations are being sold now by the same full-strength staff of sales specialists in six regional offices...backed by the same array of experienced research, promotion and sales service people. What results is a finely-tuned sales force with the knowledge and the time to be an "extra arm" to advertisers and agencies—to render total service to sponsors seeking even greater efficiency from television's sight, sound and motion.

An unbeatable combination—the sales impact you get from the CBS Owned stations (WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia and KMOX-TV St. Louis) plus the service-in-depth you get from CTS National Sales (with offices in New York, Chicago, Los Angeles, Detroit, San Francisco and Atlanta).

**KOSA-TV  
DOMINATES  
THE RICH  
ODESSA-  
MIDLAND  
MARKET**

# 2.9 to 1

The March, 1961, ARB shows that KOSA-TV leads in total homes reached in 341 out of 482 surveyed quarter-hour segments.

This means that KOSA-TV is the "dominant" station 71% of the time in the nation's richest retail market (retail sales \$5,887.00 per household\*) and in the adjacent trade area of West Texas.

\*Sales Mgmt Survey of Buying Power May, 1961

## **KOSA-TV**

FIRST IN ODESSA-  
MIDLAND

BUY 

to sell West Texans...

Get 34% of New Mexico to boot

**A TRIGG VAUGHN STATION**  
KROD-TV XVII-TV KOSA-TV  
EL PASO AMARILLO ODESSA MIDLAND

**3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE  
QUALITY MARKETS / 1 THE BOLLING COMPANY, INC.**

Jack C. Vaughn, Chairman of the Board  
Cecil L. Trigg, President  
George C. Collie, Nat. Sales Mgr.

# Sponsor backstage

## Fun, facts and poppycock

I have followed the erratic seminars which have constituted the Federal Communications Commission's inquiry into television programming with keen interest for these past two years. The hearings are always absorbing, occasionally enlightening, and, quite frequently, highly amusing. The first week or so of the current sessions held here in New York before FCC examiner James Cunningham, and lawyers Ashbrook Bryant and James Tierney had its full quota of fun, facts, and plain poppycock.

Two of the more successful writers who testified seemed to me most tolerant of TV's (and, particularly, the networks') shortcomings. These were Tad Mosel and Robert Alan Arthur. They did not denounce either the medium or the works in the totally black and vehement terms of some of their fellows. Mosel said he thought maybe the big mistake in TV programming was that somehow everybody decided, all of a sudden, to try to make TV shows like movies. It was his feeling that the public would, in time, tire of violence on the tele tube just as they have tired in the past of quiz shows and other once highly popular formats.

Arthur's opinion was that one of the major reasons for the decline in live, quality dramatic shows on television was that costs had increased at such a tremendous rate. He reminded the hearing room that only five or six years ago, the *Philco-Goodyear Playhouse* was being brought in week in and week out at about \$34,000 per show. Last year, he pointed out, the budget on *Producer's Sunday Showcase* ran \$100,000 per program.

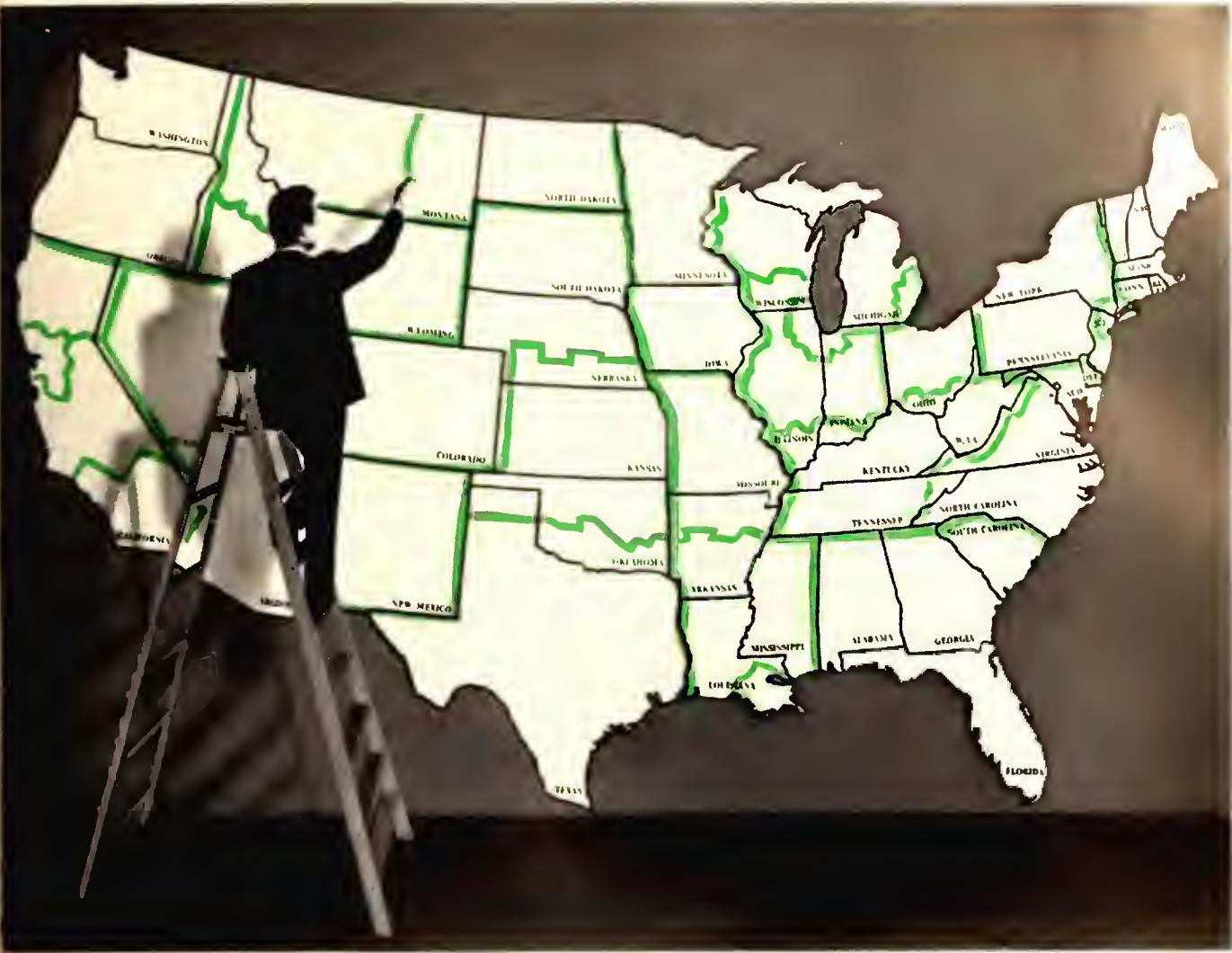
## There's trouble all over

I wondered what it was in Arthur's and Mosel's experience and background, which enabled them to view the problem with what seemed to me to be so much more depth and understanding than some of the other witnesses. Possibly it could be that both of them have had recent experiences with another segment of culture, art, and show business which is having troubles to match television's own. I'm talking, of course, about the legitimate theatre.

My wife, June and I, sat in the Belasco Theater on 44th St. several months ago, and counted the house before the curtain went up on Tad Mosel's rich, warm, and moving play, "All the Way Home." There were 44 people in the orchestra, and not too many more than that in the balcony. The play, as I've indicated with the three adjectives above, is a fine one. Another television veteran, Fred Coe (in association with a Broadway producer-agent named Arthur Cantor) produced it in excellent taste, and the acting by Colleen Dewhurst, Aline McMahon, Arthur Hill, Lillian Gish, and others is what drama writers like to call memorable. The direction by Arthur

(Please turn to page 46)





# Draw your sales areas as you will . . .

Nielsen Station Index now can match your other marketing data, area by area, with measurements of tv sales messages (yours and your competitors'). Whether your market is national, regional, or local, NSI now is more useful than ever as a source of the tv audience facts you need for appraising your present advertising and marketing efforts and increasing their effectiveness.

The reasons are demonstrable. NSI service now covers *all* tv viewing in the nation . . . uses

larger samples . . . measures even the least populous areas . . . reports each market season to season and the major markets every month . . . simultaneously measures *all* markets *twice a year* . . . and continues to use the superior techniques and quality sampling it pioneered seven years ago.

## Ask today . . .

. . . for a copy of *Tv Audience Facts by Sales Areas*, just published.



# Nielsen Station Index

*a service of A. C. Nielsen Company*

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

NSI is a Registered Service Mark of the A. C. Nielsen Company.

## FOR PROMPT ATTENTION

CALL . . . WIRE . . . OR WRITE

CHICAGO 1, ILLINOIS

360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK

575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA

70 Willow Road, DAvenport 1-7700

# 49th and Madison

## First NAB chairman

I read with great interest a reference in your good magazine to the early days of the television board of NAB. A statement was made therein concerning the first chairman of that board which is inaccurate.

In order to set the record straight — Eugene (Gene) Thomas was the first chairman of that board as formalized. As we all know, he did an exceptionally good job in those pioneer days of this new industry as part of the NAB.

Thad H. Brown, Jr.  
Washington

• We appreciate ex-NAB v.p. Thad Brown's assist in clearing up an error that has been called to our attention by other readers. Under Thomas' leadership an excellent start was made and such outstanding developments as the NAB TV Code were started.

## Disputes viewing figures

The data on tv viewing habits of large and small families carried in SPONSOR-SCOPE (29 May, page 18) is incorrectly attributed to Nielsen.

Inasmuch as we will shortly provide clients with precisely this kind of information, it is important to untangle things as quickly as possible.

The hour-by-hour tv usage figures showing the differences in large and

small family tv activity which you attribute to Nielsen are in substantial disagreement with the actual Nielsen figures.

I hope in the future you will accept Nielsen as the proper source for Nielsen material.

Erwin H. Ephron  
director, press relations  
A. C. Nielsen Co.  
N.Y.C.

• The agency the referred data was obtained from affirms that it got these figures in advance from Nielsen for a special project it was doing.

## 'Correction please'

Correction please! For nine years our company has been and still is successfully and profitably representing KVOS-TV, Bellingham, Wash., which was recently acquired by Wometco Enterprises, Inc. Accordingly, we were quite surprised to see our company was not listed as the representative of our station in the article "Watch those tv station groups!" 29 May issue of SPONSOR, and another firm was.

We will appreciate your kindly correcting this.

Joseph Bloom  
president  
Forjoe-Tv, Inc.  
N. Y. C.

## Let the chips fall

I was interested in your item on page 62 of the 17 April issue listing fathers and sons in the agency business. In addition to the listing of a "second Hobler Chip," I bring to your attention that there was a "glaring" omission.

In the interest of fraternal love and complete reporting, I should advise that my brother, Wells A. Hobler, was overlooked.

Wells A. Hobler is a vice president and account supervisor at the Gardner Agency in St. Louis and has been in the agency business since 1946. Just thought you'd be interested! And I guess this gives us equal billing with the Colwells. Perhaps we even out-rank them when the second Hobler chip, with videotape, now becomes the third Hobler chip, and is recognized as you did recognize him.

Edward W. Hobler  
vice president  
Needham, Louis & Brorby  
Chicago

• Don't jump too soon to conclusions. Bob Colwell has a third generation chip who can reel off most of the jingles.



## WAVE-TV viewers brew 28.8% more COFFEE and TEA

—toast 28.8% more toast, and  
enrich it with 28.8% more "spread"!



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., Dec., 1960.

CHANNEL 3 • MAXIMUM POWER  
NBC

LOUISVILLE

THE KATZ AGENCY, National Representatives

# **VOLUME II**

## **"FILMS OF THE 50's"**

# **NOW FOR TV**

FORTY-ONE OF THE FINEST  
FEATURE MOTION PICTURES  
PRODUCED BY WARNER BROS.  
FROM SEVEN ARTS ! ! ! ! ! ! !

C. S. FORESTER's  
**CAPTAIN  
HORATIO  
HORNBLOWER**  
**GREGORY PECK**  
**VIRGINIA MAYO**



**SEVEN ARTS  
ASSOCIATED  
CORP.**

NEW YORK: 270 Park Avenue

YUKon 6-1717

CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105

DALLAS: 5641 Charlestown Drive

ADams 9-2855

BEVERLY HILLS: 232 So. Reeves Drive

GRanite 6-1564

For list of TV stations programming Warner's Films of  
the 50's see Third Cover SRDS (Spot TV Rates and Data)





# SPONSOR-SCOPE

10 JULY 1961

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SPONSOR  
PUBLICATIONS INC.

It's been a first-half-year of welkin-roaring alarms (Newton Minow, FCC's program-type autopsy, TvB vs. Nielsen), wholesale account migrations, tv media policy changes (40-second chainbreak, CBS TV daytime minutes) and wrenching shifts in the structure of station representation (groups going on their own, network spot divestments), etc.

Having scanned this array of significant, controversial and problem-making events, you wonder what shadows or trends they may have cast before them for the next six months.

SPONSOR-SCOPE last week took this bit of wondering to an assortment of people on Madison Avenue whom it has found pretty apt at crystal-ballng and the consensus of prediction that emerged was something to this effect:

- It will take quite a while for the expanded chainbreak to settle into the mold that the spot advertiser deems most economic and effective for himself. Also, the section ratecard will become an integral part of doing business.
- The mushrooming of the 40-second commercial may offer spot sellers a handy and attractive counter-tool to the network nighttime participations carrier.
- The tv networks will heed the welter of programming critiques to this extent: they'll start putting more live fare on their drawing boards at least.
- Networks will become more aware of a need to invest daytime programming with new elements of excitement, instead of relying wholly on competitive sales gimmicks.
- There'll be no letup in the divorce rate pace of important accounts.
- The developers of tv sales will find themselves increasingly pressed to counteract the adrenalined competition from the magazines and Sunday supplements.

Toy manufacturers are giving tv its biggest fall boom yet from that quarter, and this applied to both network and spot.

Where the networks, and naturally so, are getting their biggest flurry is in Saturday daytime.

Included in the network roster: A. C. Gilbert, Audion-Enee, Deluxe-Reading, Mattel, Ideal, Eldon Industries, American Character, Remco (the last two out of General Toy). In addition to regular programs, Gilbert and Ideal are committed for Macy's annual parade.

The big buyer among the spot aficionados, as usual, is Marx.

The 40-second stationbreak continues to produce this phenomenon for rep salesmen: being summoned by agencies and asked to carry a message to their stations on the matter of segment and price preferences.

The message, usually relayed through groups: Our copy people are considerably interested in the 40-second format—and even 30 seconds—but we don't think the fixed rate for the 40 should be 200% of the 20. Try to get your stations to be reasonable.

(For an illuminating chart on the o&os' chainbreak policies and how these rates and policies are shaping up among important stations see article on page 27.)

And so the major oil accounts keep moving to new shops: the latest is Texaco (estimated at around \$16 million), hopping from C&W to B&B, which had Conoco.

The defection had been preceded within the year by Shell's going to OBM and Socony-Mobil to Ted Bates and Amoco to D'Arey.

As in the case of Texaco, there have been persistent rumors about Sunoco, now at Esty, being also afflicted with the migratory fever.

As a seller of spot, you might keep your fingers crossed on this current effort by K&E: to sell off half of the Alfred Hitchcock show for Lincoln-Mercury.

If the agency does find a buyer, a substantial part of the money will go into spot tv.

However, in view of the condition of the network availability market and the cost of the series (\$65,000, gross average) the chances aren't bright.

You'll find a body of opinion in the trade that's beginning to suspect that daytime tv has been over-researched and that this research is largely repetition.

The critique voiced by that quarter: it would be wise of the networks to convert this money to nighttime research, an area which poses a lot of questions whose answers are needed by advertisers to help jell conclusions about their buys and future strategy.

Some of the major American watchmakers with Swiss movements have lots of trouble, according to knowledgeable marketers, looming up for them from credit jewelers and others in the list price field.

The fly in the ointment: the manufacturers, under various subterfuges, are doing business with discount houses, whereas technically they're supposed to limit themselves to franchised dealers.

The candy bar business seems to be in considerable economic turmoil and this could affect tv expenditures downwardly for the rest of the year.

Among the causes: (1) a war of tie-in sales (a carton free for so many paid for by a retailer); (2) underselling one another in the competition for special promotions put on by chainstores; hinky-dink methods for outsizing a competitor's bar, like puffing up with marshmallow.

One result: two of the candy bar leaders are reshuffling marketing and ad directors.

Veteran admen in substantial measure hold to the credo that the most skillful and effective advertising campaigns are being turned out nowadays for the foods and soaps.

They relate this situation to the fact that the purveyors of food and soaps are not only the most sophisticated merchandisers but have a tendency to identify themselves with the advertising factor more than people in other fields.

Other industries either accent their drives and interests in other directions or focus a major part of their attention on sales channel problems.

The result: food and soap can lay claim to a higher grade of advertising personnel, who, in turn, demand a top standard of creativity and service from their agencies.

At the bequest of the Four A's the SRA is trying to develop a set of station-agency procedures which would minimize the petty snafus and irritations that stem from the mishandling of film and tape commercials.

As the Four A's pointed out, these may be a lot of little things but they add up to one big headache for the agencies, and, more often, for tv stations. It also can be quite costly—loss of billings—for both parties.

Included among the misouts and mishaps that could stand improvement:

- The agency shipping room getting the commercial too late to the station, because it miscalculated the time available and the distance.
- The agency not providing a performance sheet so that the station will know when a certain numbered commercial is to be telecast.
- What to do with a clip after it's used; mailed back or junked.

**Even though some of the giants have skinned off daytime money for night-time expansion, NBC TV finds itself as regards the fall in the best daytime position it's been in years.**

The network figures it's got its fall availabilities **two-thirds sold**, whereas a year ago the ratio under contract was **42%**.

**CBS Radio has embarked on another revision of its program schedule.**

The first time strip to get an overhauling is **7:10-7:30, Monday through Friday.**

**In Person**, which deals with cameos of people who normally don't make the news, is coming out; another idea along remote tape lines will replace it.

Other changes are coming up for the fall, but they probably won't jell until August.

A number of NBC TV's Today clients appear to be in still an unhappier state now that they've learned that newsman John Chancellor who will replace Dave Garroway is not scheduled to do the commercials.

Another cause of complaint: the money expended by Today advertisers in trade ads and promotion which made Garroway the focal personality.

For the network the Today operation racks up about \$14 million in billings. The Jack Paar show, incidentally, accounts for only a couple million more.

Like ABC TV (see 26 June SPONSOR-SCOPE) CBS TV and NBC TV look as though they'll have hardly any trouble finding sponsors for their 1961-62 line of sports events.

CBS TV has about **\$24-million** worth of sports packages to dispose of and NBC TV, around **\$12.5 million**. The contracts at CBS TV add up to over **\$18 million**, and at NBC TV, close to **\$10 million**.

The sponsorship alignment for sports at these two networks shapes up as follows:

**CBS TV**

| EVENT                 | PACKAGE VALUE | % SOLD | SPONSORS                       |
|-----------------------|---------------|--------|--------------------------------|
| NL Football           | \$10,800,000  | 100%   | Ford, Phillip Morris, regional |
| Pro Football; Kickoff | 700,000       | 50%    | Carter Products                |
| NFL Game of Week      | 6,000,000     | 33%    | United Motor Service (GM)      |
| Blue Bonnet Bowl      | 250,000       | 100%   | UMS, Carter                    |
| Gator Bowl            | 250,000       | 100%   | UMS, Carter                    |
| Cotton Bowl           | 350,000       | 100%   | UMS, Carter                    |
| Pro Playoff Bowl      | 300,000       | 100%   | Ford, Phillip Morris, regional |
| International Golf    | 850,000       | 100%   | Shell Oil                      |
| Masters Golf          | 275,000       | 100%   | Amer. Express, Travelers Ins.  |
| Kentucky Derby        | 350,000       | 0%     |                                |
| Sun. Sports Spects.   | 3,500,000     | 0%     |                                |

**NBC TV**

|                           |             |      |  |
|---------------------------|-------------|------|--|
| 2 All-Star Games          | \$1,200,000 | 100% | Gillette, Chrysler                                 |
| All-Star Pre-Game Shows   | 200,000     | 100% | General Mills                                      |
| World Series              | 3,800,000   | 100% | Gillette, Chrysler                                 |
| World-S Pre-Game Shows    | 400,000     | 100% | Gen. Mills, Amer. Tobacco                          |
| Rose Bowl Game            | 700,000     | 100% | Gillette, Chrysler                                 |
| Blue-Grey Game            | 250,000     | 100% | Gillette, Chrysler                                 |
| East-West Game            | 200,000     | 100% | Savings & Loan Foundation, Colgate, R. J. Reynolds |
| Pro Bowl                  | 250,000     | 100% | L&M, Carter, UMS                                   |
| Pro Championship Game     | 450,000     | 50%  | Ford, Phillip Morris                               |
| Pro-Championship Pre-game | 50,000      | 100% | General Mills                                      |
| Sugar Bowl Game           | 350,000     | 65%  | Wynn Oil, Colgate, UMS                             |
| Senior Bowl Game          | 250,000     | 40%  | UMS, Colgate                                       |

Veteran Madison Avenueites with an objective slant on the business last week had something philosophically assuaging to say about some of the sizable account switches that have been taking place in recent weeks.

The pith of their suggestion: in appraising the migration, note should be taken as to whether the accounts involved were (1) basically sick at the start, that is, not the leaders in product, distribution, merchandising and sales organization; (2) under managements that acted to relieve themselves from critical pressure by boards of directors and major stockholders.

As one of these oldtimers observed: "It would be ideal, of course, if agencies could shrewdly evaluate their client's over-all competitive status and management history before acquisition, but the realities forbid disregarding the dangling commissions."

A new promotion that seems to be making speedy headway in the cosmetic field and giving it a shot of merchandising excitement is the tube makeup.

Already on the market with their tube lines are Revlon, Factor, Rubinstein and Warner Hudnut.

Some months ago SPONSOR-SCOPE forecast the acquisition by supermarket and other chains of chains of discount houses.

Among those that have lately gone in that direction are Grand Union, Stop & Shop, Food Fair and Woolworth.

NCS '61, which, as it looks now, won't be available before September, will, for the first time, produce a total measurement of radio.

The project will offer (1) county-by-county station circulation data and (2) total circulation for all stations county-by-county.

The total measurement, as now planned, will show the percentage of radio use during the average day, average week and day vs. night.

How soon the data gets to the subscribers depends on completion of the county-by-county radio home breakdown by the firm doing the job for the Census Bureau.

Radio stations, if you should get a communique from Esty asking for your log, the agency is merely spotchecking you for possible conflicts and is not conducting one of its wholesale examinations.

Speaking of logs, Esty's procedure of asking for them still doesn't sit well with a lot of stations carrying the R. J. Reynolds schedules.

These recalcitrants are of the opinion that a notarized statement of performance should suffice and that the releasing of logs other than to federal authority is an unsound policy for stations.

Where you can expect some drastic evaluations and moves within the tv networks during the next several months is in the program departments.

Regardless of the deadpan visage shown the public, the network top managements are sensitive to two things: (1) not all the criticism about their schedule content can be shrugged off as self-serving bias; (2) new or refurbished programming forms are needed to balance off the plethora of formula fare.

Of course, the brow-wrinkler facing them is: where do you find this type of creative talents, in view of the fact they haven't had a chance to develop in recent years?

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 54; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 66; and Film-Scope, page 58.

"Don't worry. I got the Recipe  
on WSM-TV's Noon Show..."



**WSM-TV** Channel 4

NASHVILLE, TENNESSEE

**America's 48th Television Market**

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

Represented by

Edward Petry & Co., Inc.

*The Original Station Representative*

NOW!  
GREATEST IN THE NATION

WCCO Radio  
listeners per quarter-  
other station of the



**TOP ACCEPTANCE!** Check *any* market in the nation—even such giants as New York, Chicago and Los Angeles. You won't find a station of the CBS Radio Network that matches the enormous WCCO Radio audience—60,000 in-home families per quarter-hour. What's more, this is a far bigger audience than that of all other Minneapolis-St. Paul stations combined (59.2% share of audience)! It's yours to sell at the Twin Cities' *lowest cost-per-thousand*—less than one-third the average of all other stations. Great record . . . great buy . . . with great acceptance!

Source: Nielsen Station Index/6:00 AM-Midnight, 7-day week. Latest reports available as of July 1, 1968.



delivers **MORE**  
hour than any  
CBS Radio Network!

**WCCO**

**RADIO**  
Minneapolis • St. Paul

Represented by **CBS RADIO SPOT SALES**

Northwest's Only 50,000-Watt 1-A Clear Channel Station

**Florence**

**is unique**

She walks in beauty,  
vital as the television market she  
symbolizes. Florence is  
unique—the fifth largest single-station market  
in the nation. No other single  
medium effectively serves  
this growing agricultural-  
industrial area.



**WBTW**

*Florence, South Carolina*

*Channel 8 • Maximum power • Maximum value*

*New national representatives  
(effective July 1):  
Young Television Corp.*

A Jefferson Standard Station affiliated with  
WBT and WBTV, Charlotte





S. C. Riddleberger (ABC)

Bruce R. Bryant (CBS)

P. A. Sugg (NBC)

Top o&o execs are bullish on outlook for sales of longer station breaks. All are encouraged by agency reaction to the o&o pricing policy in nighttime station breaks. Better media values will result for all advertisers concerned, they maintain

## HOW O&O'S WILL HANDLE 40'S

### Network-owned television stations set patterns and policies for the implementation of the 40-second station break

The 40-second break picture is beginning to come into sharper focus as more and more stations, as well as the network o&o's (see accompanying SPONSOR chart) announce their new rate structures for the fall season.

In a number of instances, the 10-second advertisers will be protected, according to present plans. Several stations have indicated that the 10-second

sponsor will be given every advantage in the nighttime book.

WABC-TV, New York, is making a strong play for the 10-second client and is setting aside 16 specific positions in the fall and winter schedule solely for his benefit. Similarly, WTVJ, Miami, flagship station of Womieto Enterprises, Inc., is affectionately disposed toward the 10-second com-

mercial. "We feel that we have an obligation to make time available to those clients, hence our setting apart special strips in prime time for their use," Mitchell Wolfson, president of Wometco Enterprises, declared.

Top execs of the web o&o outlets are confident that the 40-second breaks will prove an effective advertising arsenal. Stephen C. Riddleberger, ABC vice president for o&o stations, said: "We are encouraged by advertiser response to our fall spot rates. We feel that any concern advertisers may have about the 40-second breaks will soon be unnecessary."

Also on a decidedly upbeat note was Bruce Bryant, vice president and general manager of CTS National Sales. "Now that agencies and advertisers realize that we will continue to carry only two commercials between prime nighttime shows and we have increased our potential by only 10 seconds, they are making specific plans," Bryant said. "We are gratified by the favorable reaction and realistic approach to our proposals. We are convinced better media will be available for prime time station break advertisers than at any time in the past."

Similar tv advertising gains in prime time sales were expected among the NBC TV o&o's, according to top-ranking execs presently huddling over extended time period problems.

WTWJ said it would price the new 40-second spots at a rate between 130% and 140% of the 20's. Like other stations, it made crystal clear that under no circumstances would any break be occupied by more than two commercial spots. Wolfson said that 40-second spots would be available in all classifications.

"An advertiser has the right to amortize his cost of 40-second film spot production over the entire schedule," he said, "and the station should make this possible."

Wolfson also spoke highly of the use of 40-second spots. "We feel that the industry will be more effective for its clients if the use of 40-second commercials becomes widespread. To this end, we believe we should price the 40-second commercial at a level which will encourage the testing and use of this new commercial spot form."

He said that no part of the station's plan involves pre-emptable spots. "We don't think a 20-second commercial should pre-empt an I.D., or that a 40-second commercial should pre-empt a 20, or that two 20's should pre-empt a 40." He thought the solution to the problem by the station was in inventory control.

Edwin K. Wheeler, general manager, WWJ-TV, Detroit, also announced that his station's 40-second prime time rate policy was now in effect. Wheeler revealed that the new rate established by the station is \$900 for 40-second announcements, which also becomes the rate for 60-second announcements. The rate for 20 second announcements, Wheeler said, remains at \$700.

"We believe the values contained in this new concept prompt a price structure that must be equitable," Wheeler said. "We have established this margin of increased value at approximately 30 per cent in the belief that this is a fair and reasonable base that will properly compensate the station and, at the same time, reflect a most satisfactory return for the advertiser."

Wheeler went on to say that the price differential between 20 and 40 seconds appears realistic since it offers exclusivity and provides greater scope in which to develop copy points. Wheeler said that WWJ-TV was proud of its long-standing policy which precludes triple-spotting. "This policy will be continued," he asserted.

The five Crosley Broadcasting Corp. television stations (WLW-T, Cincinnati; WLW-A, Atlanta; WLW-C, Columbus; WLW-D, Dayton, and WLW-I, Indianapolis) also appeared on the evening spot scene with a revised rate structure for station break time.

Robert E. Dunville, president of Crosley Broadcasting, said the rate structure for the five stations would act as an incentive toward lowering the number of commercial interruptions—something most desirable from the point of view of the American viewing public, he added.

Dunville said that under the Crosley plan for selling prime time spots in the fall, the new rate will offer an advertiser the opportunity of buying

(Please turn to page 52)

## How the network

10-second spots

COST: (in firm position  
50% of rate for 20's)  
Choice of 16 prime time  
availabilities

These specific 10-second  
positions open only to 1  
second advertisers

ABC\*

COST: (in firm position  
50% of rate for 20's)  
Full (not shared) 10 seconds

CBS

When used with a 30 a  
is given second positio

COST: (in firm position  
50% rate for 20's)

NBC

Twelve spots are available  
in this classification  
in prime time

\*This is proposed policy of WABC-TV.

# **C&O stations will sell the spots in 40-second breaks**

| 20-second spots  | 30-second spots  | 40-second spots  | Special notes   |
|--|--|--|---|
| <p><b>COST:</b> (in firm position)<br/>100% (all rates are figured as a % of 20's)</p> <p>If 20-second client decides to stay in same category, 10 second advertiser then gets opportunity to expand to full 20</p> <p>If 20 and 10 sponsor in station break decide on status quo, 10 second advertiser is subject to pre-emption by 20-second advertiser</p> <p>When two 20's are used, position will not be alternated each week</p> | <p><b>COST:</b> (in firm positions)<br/>150% of 20 second rate</p> <p>20-second sponsor has opportunity to order 30-second spot as available</p> <p>30-second announcement will be considered as one spot toward frequency discount</p> <p>Station breaks within hour-long or longer network programs when available, will continue to be offered only for 20-second and 10-second announcements</p> | <p>At no time will station offer availabilities for full 40-second announcements</p>   | <p>Maximum of two commercials per break.</p> <p>In event that the two announcements occupy only 90 seconds of time, additional 10 seconds will be used for last minute news and or weather information</p>                                  |
| <p><b>COST:</b> (in firm positions)<br/>100% (all rates are figured as a % of 20's)</p> <p>20's can pre-empt 10's</p> <p>When two 20's are used, position is alternated each week.</p>   | <p><b>COST:</b> (in firm positions)<br/>150% of rate for 20's</p> <p>Carries no pre-empt rights over 20's in firm positions</p> <p>When used with a 10, a 30 always comes first</p>  | <p><b>COST:</b> (in firm positions)<br/>200% of rate for 20's</p> <p>Not available at 7:30 p.m. or during breaks within multi-sponsored network shows</p> <p>40's have no pre-empt rights over 30's and 20's in firm positions</p> <p>All 40's followed by 2-sec. I.D.</p> | <p>Some stations have certain avails at pre-emptible discounts</p> <p>Current users of 10's to be given first refusal on new 20's</p> <p>Maximum of two commercials per break. Unsold sections to be used for time, news, weather, etc.</p> |
| <p><b>COST:</b> (in firm positions)<br/>100% (all rates are figured as a % of 20's)</p> <p>20's can pre-empt 10's (present plan)</p> <p>When two 20's are used, position is alternated each week</p>   | <p><b>COST:</b> (in firm positions)<br/>150% of rate for 20's</p> <p>Carries no pre-empt rights over 20's in firm positions</p> <p>When used with a 20, a 30 always comes first</p>  | <p><b>COST:</b> (in firm positions)<br/>200% of rate for 20's</p> <p>Not available at 7:30 p.m. or during breaks within multi-sponsored network shows</p> <p>40's have no pre-empt rights over 30's and 20's in firm positions</p>   | <p>Some stations have certain avails at pre-emptible discounts</p> <p>Current users of 10's will have the option to convert to 20's</p> <p>Maximum of two commercials per break. Unsold sections to be similar to CBS</p>                   |

C TV C&O's will likely follow this pattern.

# HOW TO

► Al Hollender of Grey racked up enviable record for high - price, high - rated tv specials during 1960 - 61

**U**ndoubtedly, the most provocative agency house ad of the year appeared two weeks ago as a full page in the *New York Times*.

"Who," asked the headline, "picked the top 10 tv Specials *after* they ran? Nielsen. Who picked 6 of the top 10 *before* they ran? Grey Advertising."

Few agencies have ever had such a rich, ripe opportunity for tv jubilation in print, and few agency men in recent years have ever had better reason for taking broadcast bows than 49-year old Alfred L. Hollender, Grey's executive v.p. and head of radio/tv activities.

Grey's 1960 61 track record in the super-rarified area of high-budget, high rating tv entertainment specials speaks for itself. (see box). The Park Avenue agency bought nine of the more than 96 tv specials scheduled in the past season, saw six of them hit among the top 10 in Nielsen ratings, and all nine make the top 20 list.

Grey specials occupied a total of 14 hours of network time and the ultra blue-chip budgets involved bring gasps of disbelief, even inside the industry, from those who have never played in tv's program Big Leagues.

According to Grey estimates, the total tab for the nine shows, including time, program, commercials, and promotion costs ran close to \$8 million, with program costs alone averaging better than \$600,000 per shot.

Obviously, it takes a highly specialized kind of coolness, courage and skill to maneuver successfully in this tv stratosphere of high finance, and last week SPONSOR interviewed Al Hollender in an effort to discover his and his agency's tv secrets.

Grey's diminutive exec. v.p. resembles in no way the frenetic, fast-talking, ulcer-ridden, Hollywood-com-



# BUY 9 SHOWS FOR \$8 MILLION

muting agency tv man so often pictured in Madison Avenue novels and movies.

Quiet, relaxed, soft-spoken, Hollender seems totally unaffected by the strain of making nine million decisions a year. "Well, of course," he says with a gentle smile, "this year our 'mornings after' have been pretty pleasant. But there have been some moments in the past..."

Grey's heavy use of tv specials is based on the conviction that these

cial—"a spectacular" was a better way of thinking of them," says Hollender. "They should be something really unusual—so outstanding that they can justifiably pre-empt top rating prime network time. Our approach to specials begins with this premise."

Asked to define what Grey looks for in selecting tv specials, Hollender said such a show must be built around either "a fabulous star, a fabulous idea, or a fabulous event."

plus Mary Martin, rather than Martin alone give it its fabulous nature.

"All of which," says Hollender, "sounds very simple on the surface. So simple that I'm often asked, 'What's so hard about buying specials—providing of course you have the money for them?'"

"The answer is two-fold. First, despite the apparent simplicity of the formula, scores of agencies and clients seem unable to follow it as witness the dozens of "non-special

## The top 10 tv network specials during 1960-61 season

| Rank | Show                       | AA Rtg. | Agency          | Client         |
|------|----------------------------|---------|-----------------|----------------|
| 1.   | ACADEMY AWARDS             | 40.1    | Grey            | P&G            |
| 2.   | PETER PAN                  | 33.4    | Grey            | Revlon         |
| 3.   | EMMY                       | 32.7    | Grey            | P&G            |
| 4.   | WIZARD OF OZ               |         | Grey/N. W. Ayer | Benrus/Whitman |
| 5.   | BOB HOPE                   | 31.3    | McCann          | Buick          |
| 6.   | DUPONT SHOW OF MONTH       | 30.5    | BBDO            | DuPont         |
| 7.   | BOB HOPE                   | 30.0    | McCann          | Buick          |
| 8.   | BOB HOPE                   | 29.8    | McCann          | Buick          |
| 9.   | DEBBIE REYNOLDS            | 29.7    | Grey            | Revlon         |
| 10.  | 24 HOURS IN A WOMAN'S LIFE | 29.2    | Grey            | Revlon         |

super-deluxe productions can add a priceless extra ingredient of 'excitement' to a brand of company marketing program—extra stimulation for sales force, dealers, and the public which cannot be accomplished with merely sound, plodding advertising expenditures.

"But," says Hollender, "this makes it all the more important that such programs be *really* specials—not just ordinary one-shot shows."

Grey's exec. v.p. takes a dim view of the rash of so-called tv specials which have flooded the networks in the past two years. In his opinion, few of them really deserve the term.

"Pat Weaver's word for a real spe-

cial uses the word *fabulous*, of course, in the show business sense and in terms of stars, this means one with a proven record for astronomical box office receipts. A Bob Hope, or Frank Sinatra, for example belong in the *fabulous* class. A Maurice Chevalier, despite his long time popularity is not "*fabulous*" enough to carry a real tv special.

The Academy Awards Ceremonies qualify as a "*fabulous* event." The Emmy Awards, though as Hollender admits, they are several cuts below the Oscar festivities, still have proven drawing power of large dimensions.

Peter Pan is an example of a "*fabulous* idea": the vehicle itself

"specials" you see on tv. Second, What most people don't realize is that a really outstanding special usually takes months and even years to develop."

Grey worked more than three years to share the Academy Awards program, in establishing contacts, getting close to Academy officials, even drawing up an agreement with Oldsmobile which had a first refusal on the show when and if it was again offered for sponsorship.

In the case of the Miss Universe Contest to be presented this week Grey has been working on the program since 1957, and it is not un-

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NIELSEN'S first in-depth local report on tv homes was made via instantaneous Audimeters

## New Nielsen N.Y. study gives in-depth profiles

- ☛ Special Audimeter report shows station-by-station audiences, according to different tv home patterns
- ☛ Homes with children watch 40% more than adult-only homes; suburbanites duck late night tv viewing

A number of provocative conclusions on local tv viewing audiences emerged this week from A.C. Nielsen's first in-depth study of home viewing in the Metropolitan New York area.

Titled "The distribution of Tv Viewing" the new NSI report is a compilation of Instant Audimeter

data on March viewing by a 220 home sample in 17 counties in New York City and suburbs.

Heretofore information of this scope has been available only on a national level. The new Nielsen study provides a complete audience profile on each of the seven New York tv

outlets, and comes up with some surprises on individual station audiences.

One non-network station for example accounted for 14.7% of all "large family" tv viewing between 5:30 and 7 p.m. and was the leading station in this group.

32.1% of the prime time audience of one New York outlet comes from the "light viewing" group, while the seven station average for this group is only 19.7%.

The new Nielsen study breaks down its sample in nine different ways: distribution by 1) heaviest, medium, and lightest viewing homes, 2) by upper and lower income 3) by education of the head of the house—4 years high school or more vs 3 years high school or less, 4) by location—in New York City or suburbs, 5) by children or no children in household, 6) by age of head of house—under 45 vs. 45 and over, 7) by homeownership, 8) by occupation, 9) by age of housewife.

During an average week 99% of New York tv homes use their set, but tv homes with children do some 40% more viewing than adult-only homes.

Lower income homes do 50% more viewing during the daytime but from 5:00 p.m. to 2:00 a.m. upper income viewing is almost identical to that of lower income.

Home viewing based on the education of the head of the house shows little overall difference in viewing 6:00 a.m. to 2:00 a.m., but less educated New York families do significantly more (30%) viewing in the late evening hours after 11:00 p.m.

Apparently, the perils and pressures of commuting cut down on tv usage in homes outside the five New York City counties, at least in late hours. 26% of New York City homes use tv after 11:00 p.m. while only 16.9% have their sets on in the suburbs.

A significant disclosure on daytime viewing was noted by Nielsen in announcing the new study. Whereas it is generally believed by many agency men and advertisers that "daytime tv is watched mainly by the same people," the new NSI report shows that though only 9% of New York tv homes use their sets on an average day between 6:00 a.m. and 10:00 a.m., in four weeks these early morn-

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# SHIVAREE IN NASHVILLE

Three-way hoedown verging on the old-fashioned shivaree took place in Nashville a fortnight ago as agency, media and advertiser executives met with contestants for the finals in Pet Milk's fourth annual talent search among

the nation's amateur country and western music performers. Four-day session chose a swinging winner, served as a focal point for next year's radio plans and was highlighted with fun and frolic.



PLANNERS in Pet Milk radio campaign, aired as a half-hour "Grand Ole Opry" special on some 200 Keystone Broadcasting System stations, are, (l to r) Sidney J. Wolf, Keystone president; Ken Runyon, Pet account supervisor, Gardner Advertising; Bob Cooper, general manager, WSM, Nashville, which originates the program, and Robert Piggott, Pet Milk's advertising mgr.



SPECIAL AWARD during fun-time at the finals went to, (l) Ray Morris, product ad manager for the Pet account, and Earl Hotze, (r) account executive on Pet at Gardner



MERCHANDISING is a big plus in radio's favor, client and agency agree. Special hats were distributed by Gardner at four-day affair



BACKSTAGE DROP for the program, transcribed before large WSM studio audience, is checked by Mrs. Trudy Stamper, promotion manager of station. Half-hour program offers commercial identity for Pet's line of evaporated milk, frozen pies, non-fat dry milk

## Charles H. Smith—27 years in air research and a bit of a skeptic

THE AUTHOR of this provocative article on the ranking of tv markets—a subject which deserves more penetrating study than it has gotten—is Charles Harriman Smith. He heads a 4½-year-old radio/tv research consultants firm under his name headquartered in Minneapolis. Smith has been in the air media research field since 1934 when he started with Crossley. He was a statistician for Cooperative Analysis of Broadcasting (CAB), one of the first (if not the first) regular rating services. In 1938 he became director of research and sales promotion for WQXR, New York. Next year he went to CBS and remained for nine years, filling a variety of posts. Moving to Minneapolis in 1948, he was radio/tv counsel to BBDO's western office. In 1950 he went to WCCO, became director of research for WCCO stations until he went into business. Smith prides himself on contributing more than his share of skepticism to the sliderule approach.



## WHOSE TOP 50 DO YOU MEAN?

- There's more than one way of ranking tv markets, says one researcher. Some ways have been overlooked
- The notion that smaller markets are less efficient as a video buy is disputed in this detailed analysis

Among the most common coins in the verbal currency of buyers and sellers of tv time is "The First (or Top) 50 (or 30 or 75) Markets." Some account is always "buying only the Top . . ." about one-third of all station operators are bragging they are "in the First . . ." But does this concept have any *real* meaning? Are we always talking about the same markets? Are these markets (whatever they may be) as important as the name implies?

Let's waste no time belaboring the differences between *metropolitan areas* and *television markets*. This ground has been covered too many times to benefit here by any addition-

al comment. The realization that television serves more than the newspaper-entrenched concept of metro areas is pretty well accepted. But what alternative criteria do we have with which to rank markets?

We have lived through the successive stages of increasing sophistication about the dimensions of television markets starting from the bedrock of how many sets were manufactured and sold, and where. Coverage studies—three by Nielsen, one by ARB—have given us successively more precise gauges of the true size of a television station's market. How well have we used these tools?

To start with, there is still not a

sufficient grasp of the differences between *coverage* and *audiences*. That they are interdependent we all realize—I hope. That they are not interchangeable is a concept apparently not yet clear to a surprising number of buyers and sellers of the medium. Broadly speaking, "*coverage*" is the area in which a station can be seen, "*circulation*" is a reflection of varying degrees of viewing of the station in the "*coverage*" area.

If we are to put stations, or markets, in any rank order from largest to smallest we must decide on a criterion of size. Much emphasis has been placed on the "number of tv homes"—a figure derived usually from the use of an arbitrary cutoff of circulation in NCS No. 3 or the ARB coverage study to establish a market area. This has been very valuable in the past. But is a real purpose continuing to be served?

We have seen the emphasis in evaluating programs switch quite rapidly from judgements based on metro

area ratings to the use of *homes reached* as a more meaningful criterion. Logically, a station's performance is the average of its programs, and a market's performance is the total of its stations. So we can validly rank markets in terms of the total or average audiences delivered by the medium of television—all stations in the market.

Last fall we prepared for our clients a comparison of the ranking of markets by the "potential" or "tv homes in the market" standard with rank in terms of the homes reached during the average quarter hour, 6-10 p.m., Sunday-Saturday, as reported by ARB. For our audience figures we used an average of both the November 1959 and March 1960 reports in order to have the broadest base in terms of sample size and time sampled.

Let's start with the list of "Top 50 Markets" in terms of tv homes—the "potential" concept which has been with us for some years. Comparing this list with the "Top 50" in terms of *average homes reached* we find 42 markets are common to both lists. In other words, eight markets included in the "elite" in terms of tv homes failed to place as high as 50th in homes reached. For example, the 50th market in tv homes was 80th in homes reached, the 45th in tv homes as low as 86th in homes reached.

Obviously, we would be making some rather strange decisions if we relied on the tv homes concept entirely. There is some value to the tv homes "potential" concept but we believe it is minor by comparison

## 3 key questions on tv market rankings

### I Which way do you choose to measure the size of a tv market?

|            | Rank in size among 227 tv markets<br>"Tv homes" basis | "Average homes reached" |
|------------|---|-------------------------|
| MARKET "A" | 13th  | 39th                    |
| MARKET "B" | 21st  | 21st                    |
| MARKET "C" | 74th  | 50th                    |

### II. Are the bigger markets the less expensive markets?

|            | Rank in size among 227 tv markets<br>"Average homes reached" | "Cost-per-1,000" |
|------------|--|------------------|
| MARKET "D" | 7th  | 145th            |
| MARKET "E" | 37th   | 37th             |
| MARKET "F" | 53rd   | 8th              |

### III. Do the less expensive markets attract more national spot dollars?

|            | "Cost-per-1,000" | National spot dollars per family |
|------------|------------------|----------------------------------|
| MARKET "G" | \$3.18           | \$10.72                          |
| MARKET "H" | 3.11             | 5.73                             |
| MARKET "I" | 2.05             | 3.17                             |

*Analysis of actual markets by researcher Smith shows that market ranking can differ considerably according to method used. (See story for further explanation.) Chart on bottom indicates that clients don't always choose most "efficient" markets*

with evaluation of markets in terms of what television *is doing* (rather than what it *can do*). Bear in mind that our purpose here is to rank tv markets, not to compare them with other media, as newspapers.

But size cannot be the single criterion. Cost is a pretty important element. We have become very cost conscious—to the point that cost-per-1,000 is more often mentioned by a country mile than CBS or NBC or ABC. And here we find some fascinating contradictions of the popular belief in the "science" of time buying.

At about the same time we compared the two ways of ranking markets in terms of size we also made an analysis in terms of cost-per-1,000 homes reached. Of necessity we had to be arbitrary in our choice of weapons. For every station in each market we set down the cost of a 20-second announcement, 156 times, in prime time (SRDS 8 10/60). We did this with the full knowledge that 6-10 p.m. embraced other time classifications than "AA" and that many

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## Are major markets the most economical?

| Market rank              | Homes reached | Cost     | CPM    |
|--------------------------|---------------|----------|--------|
| Largest 25 markets       | 13,906,600    | \$43,093 | \$3.10 |
| Next 25 markets (26-50)  | 4,232,600     | 12,393   | 2.93   |
| Next 25 markets (51-75)  | 2,860,500     | 8,257    | 2.89   |
| Next 25 markets (76-100) | 1,854,200     | 4,789    | 2.58   |

*In terms of actual audience reached, cost-per-1,000 of tv markets seems to be the reverse of what it's supposed to be, according to this analysis by the author*

# AGENCY STUDY SHOWS RADIO'S

- Agency men say lack of creative copy spark in radio sellers' approach is major reason for by-passing medium
- Talk of radio's reach, low cost, sales results, called inadequate. Medium needs more excitement, glamour

In a survey completed last week, agency men put the finger on the core of spot radio's enigma: the growing advertiser favoritism for other media.

According to the ad men, the reason for the by-passing of radio, in a majority of campaigns, is the absence of an important factor: creative ways for its use. And the bulk of the blame falls smack on the shoulders of the radio salesman who seldom (if ever) say the ad men, backs up his pitch with a new, or imaginative copy idea.

This complaint was aired last week during a Trendex survey, underwritten by Adam Young, Inc., which sought to determine why the national spot radio medium, despite outstanding cost efficiency advantages and a proven potent selling force, is being bypassed, to an extent, for other media.

Reactions from some 30 top New York advertising agencies replying to the query seems to shed real light on reasons behind the sluggishness of national radio spot sales.

The survey tallied up a whopping 100% score on the "no" side of the question "*Are you regularly approached by radio salesmen with creative ideas to assist you in the use of radio advertising?*" (See box below.)

Although in other areas opinions were divided on this score, the like-mindedness was without exception among these top billing agencies: BBDO; J. Walter Thompson; Benton & Bowles; Kenyon & Eckhardt; Compton; Foote, Cone & Belding; Grey; Cunningham & Walsh; Ogilvy, Benson & Mather; McCann-Marschalk; DCS&S; Fletcher Richards, Calkins & Holden; Erwin Wasey, Ruthrauff & Ryan; Donahue & Coe; MacManus, John & Adams; Gumbinner; Doyle Dane Bernbach; Mogul, Williams & Saylor; KHCC&A; Norman, Craig & Kummel; and Ellington.

How receptive are they to creative suggestions for radio usage? At the majority of agencies, the welcome mat is out, although several tem-

pered their acquiescence by adding "if it's 'worthwhile,' 'exceptional,' or 'good.'"

A good majority (60.7%) also agreed with the premise of this question: "*have radio sellers generally failed to suggest new ways of using radio?*" while a small portion (14.3) did not. A similar percentage (14.3) said they "didn't know" and a v.p. creative director of a medium-sized agency summed it up like this: "radio salesmen are not in touch with this department."

On this rather ticklish question—*"do you think that agencies have thus far not taken full advantage of the selling power of radio because they have not fully tapped creative commercial approaches?"*—a surprising 47.9% agreed. Offhand it would seem that agency executives would be reluctant to admit their shortcomings, but apparently where radio is concerned, they are well aware of their own weakness.

Asked to register their feelings on radio's three strong points: (1) *its ability to conjure up unlimited mental images in the minds of listeners;* (2) *sound has much greater emotional impact than sight;* and (3) *the ability to reach the most people*—a sizable majority—64.3% of the agency men said they believe in the "imagery transfer" concept of radio; only 7.1% went along with the psychologi-

## Agencies call radio salesmen lacking in creative ideas

Here's the reaction to these questions:

|  | YES   | NO    |
|--|-------|-------|
| 1. Do radio salesmen offer creative ideas to help in the use of radio? | ..... | 100%  |
| 2. Would you welcome such ideas?                                       | 72.4% | 27.6% |
| 3. Do radio sellers generally fail to suggest new ways of using radio? | 60.7% | 14.3% |

(rest "didn't know")

# STARTLING CREATIVE NEEDS

cally accepted notion that sound has greater emotional impact than sight; and 53.6% accept the fact that radio has the most favorable cost efficiency of any medium.

The comments evoked by the question which asked for reasons why radio is not used in more campaigns, covered a broad range. Out of the maze, however, these three patterns emerged (see box this page): (a) television is the fad; (b) sight and sound is superior to sound alone; and (c) radio is undersold, underpromoted, deficient in programing.

Of these three points, the last evoked the most pungent remarks, and seemed to indicate that many advertisers today feel that radio has as much oomph as the late, but not lamented, sack dress.

In addition, some of the comments also point to the existence of a low-grade rumbling (among those queried, anyway) that radio's reach isn't all it's touted to be.

Programing also has been labeled as "unimaginative" and "dreary" and lacking in sales stimulus.

In essence, radio's image is not good. To agency creative people, constantly on the prowl for a new and different way of pitching its client's wares, the medium no longer provides a challenge.

The survey clearly indicates that in leveling their sales pitches wholly on the physical aspects of radio, its reach, circulation, etc., radio sellers are taking the wrong tack.

The salesman's panacea then, seems to lie in the shelving of his old sales approach and in the development of a new and more fruitful method. One which is backed up by a bag full of creative copy ideas.

Adam Young, president of the station representatives group, Adam Young, Inc., sums it up like this: "we can quote outstanding cumes until our comptometers get hot, we can print radio success stories until the presses run dry, but we won't get agencies to buy a medium they believe to be a has-been—lacking in excitement and glamour."

## Here's why radio is not used in more campaigns, according to agency men

### (A) Television is the fad:

- "Advertisers are on a maniacal 'bingo' that tv is 'it'."
- "Radio is out of fashion with clients."
- "Radio lacks glamour."
- "Tv is the more exciting medium."
- "Advertisers and agencies are more captivated by tv."
- "The image is tv."
- "Tv has dazzled advertisers and agencies from the beginning."

### (B) Sight and sound is superior to sound alone:

- "The visual is needed—and both print and tv have it."
- "Tv's ability to see and hear and demonstrate."
- "Combination of sound and sight bring greater results."
- "Sight as well as sound."
- "Radio communication is limited compared to print and tv."
- "Radio is an ineffective medium for soft goods."
- "Radio doesn't reach enough people."

### (C) Radio is underpromoted, program deficient

- "Lack of imaginative programing. Too many jingles, etc."
- "Lack of know-how in getting creative ideas across."
- "Radio is doing poor job of promoting itself."
- "Advertisers have lost confidence in radio's persuasive powers."
- "Radio is presumed to be an out-of-date medium."
- "Lack of selling."
- "Radio's projection of itself is too limited."

# 'OUR NEW FEATURES CRY OUT FOR TV'

► Fedders coolers take tv plunge to demonstrate timer, rapid installation; net tv spearheads \$4 million push backed by spot tv, net-spot radio, print, outdoor

**T**he biggest advertising campaign in the history of the industry."

That's how stock broker Merrill Lynch, Pierce, Fenner & Smith sizes up Fedders' current \$4 million broadcast-heavy drive, in recommending purchase of that company's stock.

Network tv provides the main thrust for this unprecedented blockbuster of air conditioning promotion, supported by spot tv in about 50 markets. Further fire power comes from network and spot radio plus magazines, newspapers, and outdoor.

In explaining his company's first sizable, national level tv venture, Fedders executive v.p. U. V. (Bing) Muscio states, "We have two new features that cry out for tv demonstration." Here, Musico refers to "77-second installation," made possible by "flippers" that extend from the conditioner's sides allowing for immediate placement on a window ledge, and the "Climatimer," by means of which the unit can be set to go on at a specified time, in advance of one's return home.

The net tv campaign, encompassing 34 participations, 16 April through August, takes in the following shows: *Jack Paar, Michael Shayne, Shirley Temple, and The Americans*, all NBC-TV; *I Love Lucy, CBS Reports, Face*



**ON THE SET**, Fedders exec. v.p. 'Bing' Muscio talks over commercial with Hugh Downs who delivers Fedders message live on the Paar show



FILM commercial features Milt Kamen and Ronnie Cunningham as couple with new Fedders. He installs it, she makes him move it to other window. She's just asked him to move it back.

*the Nation*, and *Person to Person*, all CBS-TV.

"We selected a broad variety of shows and time periods in order to reach as many different types of people as possible," points out Theodore J. Grunewald, senior v.p. at Fedders' agency, Hicks & Greist.

The accompanying spot tv schedules for distributors were established either by Hicks & Greist or through distributors' agencies. In New York, for example, a total of 168 commercials were placed, all on WCBS-TV. Local campaigns utilize the same commercials as appear on the network shows, but in many instances they're cut to 50 seconds to allow time for dealer mentions.

Fedders' network radio lineup consists of 90 five-minute news programs spread over a nine-week period on Mutual. News was chosen because it prompts "intense" listening which carries over to the product message, notes Grunewald. The programs' commentators, Frank Singheiser in the morning, Gabriel Heatter at night, deliver Fedders' commercials personally, which lends prestige, Grunewald feels.

In addition to the 60-second commercials, 30 seconds of each news program are set aside for cut-ins at the local level. The handling of these

slots is left to the discretion of Fedders' distributors, who make them available to appliance dealers and can use them as incentive for more dealers to enter the Fedders fold.

Fedders gave the trade plenty of time to get ready for the tv-spear-headed giant ad campaign. Back in January, the distributors were summoned to New York for an orientation. They were very enthusiastic about the forthcoming support, Muscio reports, and returned home to put on their own shows for dealers, who likewise caught fire, as their orders showed.

Hicks & Greist added further fuel to the pre-season fire by arranging for IBM to assemble a list for each distributor showing every network participation scheduled to hit his area. With an entry for every show involved, on every station with a signal in a particular area, some of the lists were over a yard long.

"Here's a way to merchandise broadcast advertising with real impact," states Grunewald. "When they unfold that long sheet of paper crowded full of scheduled tv exposures, distributors and dealers are bound to be impressed."

And based on early season indications, the consumers are impressed too. Heading into the campaign with

a Merrill Lynch-estimated market share of better than 50%, Fedders' room conditioners are asked for more often than ever, according to sampling of dealers by the factor. The company's New York distributor, who surveyed dealers in his area after a two-day hot spell, found that 72% of air conditioners sold over that period were Fedders.

Within its network tv campaign, Fedders utilizes three types of commercials—live, tape, and film. "We're out to get the fullest possible benefit from the medium," in the words of Hicks & Greist executive producer Richard R. Rendely. The live commercials appear on the Paar program, with an average frequency of three nights per week. Here the emphasis is on believability, with some sacrifice of detail, the latter achieved in film and tape commercials on the other shows. Hugh Downs does the honors, running through the rapid installation in well under the advertised 77 seconds. "That's the height of believability," Rendely points out. "Downs is right there, he installs the air conditioner in no time, and the audience knows it's for real."

Each of the Fedders commercials concentrates either on the rapid installation or the Climatimer. As Rendely puts it, "We sell one feature at a time, giving it the full treatment, rather than burden the viewer with too many copy points."

"While the live treatment may not be the best for Climatimer commercials, for which passage of time is a helpful selling technique, they're handled live on the Paar show to take advantage of the personal attractiveness of its principals," Rendely says.

Throughout the rest of Fedders' net tv lineup, film and tape do the job. To bring out every intricate detail of the rapid installation, film is employed, produced by VPI. The camera moves in close to show exactly how the side pieces are slipped into place, in the window frame, first one side, then the other.

Another vital element to these commercials, both for timer and installation, is comedy, furnished by Milt Kamen and Ronnie Cunningham. For the timer commercial, taped by Videotape Center, they play single people

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# SPONSOR ASKS:

## WHY HASN'T TV PRODUCED A GABLE, A COOPER, OR A VALENTINO?

Those replying to this week's question are:

- Thomas W. Moore, ABC TV, New York
- Jack Perlis, public relations consultant, New York
- Rollo Hunter, Erwin Wasey, Ruthrauff & Ryan, New York
- David V. Sutton, MCA TV Film Syndication, New York
- Lawrence H. Kanaga, General Artists Corp., New York

**Thomas W. Moore**, v.p. in charge of tv programing, ABC TV, New York

In its own right, television has produced stars of the magnitude of the great film stars of yesteryear. But



As entertainment forms change, so must standards of impact and popularity

to realize this fully, one must realize that as entertainment forms change, so must standards of impact or popularity.

At his television heights, James Garner—the original Maverick—has been seen and idolized by more people in this country than Clark Gable ever was. In a mere 13 weeks, the television series star receives more exposure than the average motion picture star ever does. In 39 weeks he is seen by an audience greater than most top stars ever receive.

Such stars as Robert Conrad, Gardner McKay and Edd Byrnes receive fan mail running into thousands of letters each week. During personal appearances they are mobbed with the same enthusiasm that once greeted Valentino.

The audience, the fan mail and the crowds are the same today as they were in the golden days of the motion picture. But in television, it has taken personalities less time to reach this popularity summit. Instead of being

seen several times a year, the television star is seen once a week. He blooms, blossoms, flourishes much faster than did his motion picture counterpart.

There is, of course, always the chance that he may also flounder much faster. But I do not believe that enough evidence is in yet to firmly commit oneself to that fate.

Television, for all of its rapid development, is still a very young medium. As a builder of stars we can say it is only eight years old.

The number of great motion picture stars developed during these past eight years is minimal. But there are indications that many acting talents developed by television during this period will enjoy envious careers.

For example, Eva Marie Saint, a graduate of television, is one of the screen's finest actresses. Steve McQueen and James Garner are both embarked on promising motion picture careers.

And I am convinced that Efrem Zimbalist, Jr., of *77 Sunset Strip* will be one of Hollywood's highest ranking motion picture stars in the years ahead.

The list of television personalities who make the leap to what might be termed legendary stardom will, I am sure, increase as the years progress.

**Jack Perlis**, public relations consultant specializing in broadcasting, New York

A great star is of course an illusion. A star to the public is not a flesh and blood individual but a sort



At home you can't deify a postage stamp. You feel superior to the 21-inch screen

of super-creature. For illusion to exist, however, certain conditions must be present.

One of the pre-requisites of illusion is size.

The movie star on the screen is larger than life, contributing to his or her deification by the audience. Charlton Heston was a popular, attractive actor on tv, but his magic came through only via movies. You can't do Ben Hur on a 21-inch screen. The volume of sound in the theatre is a factor, and this, coming from a giant screen, helps make stars god-like. The scope of the screen and the booming sound have a brainwashing effect on the audience. Movies were our dream stuff; tv is closer to reality.

Mass reaction enhances illusion.

Seeing an actor in the theater, you see him not as an individual but as one of a large group of people. Mob psychology takes hold. The individual loses his identity and becomes part of a mob. People in a mob think as one, and you're swept along in mass adulation of a star.

Theaters were built like cathedrals and shrines, a fact which contributed to the god bit. And the darkness of the theater contributed to the aura of mystery which must surround a star . . . an ordinary mortal cannot be a star.

At home, you can't deify a postage stamp. You feel superior to the screen. You're away from the atmosphere of fellow sycophants—a worshipful atmosphere. The average tv audience is two or three people. Gone is the group reaction. The actors are reduced to tiny figures performing in a pedestrian living room. So the capacity for creating a legend is lost.

Movies stars are seen only two, three times a year. Tv's repetition makes the personality too familiar to the audience; destroys that all-important mystery aura. Tv is too common an experience.

Furthermore, tv is free. You can't be mesmerized by what you get free. You tend to look down on it.

But there's no reason why tv must produce a super star. Tv's area doesn't have much overlap with the movies. Movies do best with the dream stuff; tv, with reality and im-

mediacy. There's no limit to the degree that tv can develop a personality, but not to legendary proportions.

Tv is the greatest single force for communication in existence. It should trade in its immediacy and realism. But in the last few years, unfortunately, movies and tv have to an extent exchanged roles: movies doing reality, or at least a semblance of it, while tv has tended toward the dream stuff.

**Rollo Hunter**, v.p. & director of radio/TV, Erwin Wasey, Ruthrauff & Ryan, N.Y.  
Maybe it has and we don't realize it yet.

Valentino sparked fire 40 years ago in "The Four Horsemen of the Apocalypse." Gary Cooper made it 35 years ago in "The Winning of

*It's too early to tell if tv can create idols like the movies. We must wait 10 years*

"Barbara Worth." Gable was a hot property 30 years back when he played opposite Joan Crawford in "Possessed." Since tv has been in full bloom less than 15 years, judgment of the ultimate stature and staying power of our Comos, Shores and Godfreys should probably be withheld a decade or more.

Yet the question invites conjecture: for instance, a half-hour of entertainment on a 21-inch tube in the den can't create the magical aura of eleven reels on the giant silver screen. Few homes have ankle-deep carpeting, ushers in field marshall uniforms and the rococo splendor of a movie palace. Another consideration is the inherent voraciousness of tv with its wide program spectrum. It eats stars like hors d'oeuvres. There's no opportunity for the slow build-up. You make the grade in the first few weeks of a series or not at all. Thirteen weeks often a lifetime for a star.

The whole concept of star-making is changed. Movies themselves have spawned very few first-magnitude stars in the past quarter century. Hollywood, that spangled image nurtured by the old-time publicists, no

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REX HARRISON  
JULIE ANDREW

MUSIC TO TEMPTATION

ROGER WILLIAMS

GIGI

ARROW

SELL BY!

MARY MARTIN

RICHARD RODGERS - OSCAR HAMMERSTEIN  
HOWARD LINDSTAD - RUSSELL CROUSE

WDOK 1260 AM  
102.1 FM

33 Great Songs 33

THE MUSICAL WORLD OF COLE PORTER

1260 AM  
102.1 FM

## CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio

MAin 1-2890 • TWX: CV 158

Fred Wolf—President & General Manager  
National Rep.: H-R Representatives, Inc.

PLaza 9-6800

# TV RESULTS

## HOMES

SPONSOR: Senkel Brothers Building Corp.

AGENCY: Direct

**Capsule case history:** The president of Senkel Brothers Building Corporation had a project of brand new houses ready for sale. His problem: what was the best way to contact a generous number of house-hunting families quickly, and at low cost. He found the answer was a campaign of announcements on television, on WREX-TV, Rockford, Ill. The 15 spots purchased ran for a five day period, Wednesday through Sunday, from 9 a.m. to 5 p.m., and 11 p.m. to sign-off—all Class C time. The total cost of the flight was \$590. Taking stock at the end of the campaign, Senkel Brothers happily found that 30 homes, worth \$435,000, had been sold to WREX-TV viewers. Thoroughly satisfied by the impact and success of their brief television campaign, Senkel Brothers decided to invest more heavily in WREX-TV, and as a direct result sold every home in their project. Senkel Brothers is sold on WREX-TV; their tv spot campaign was the low-cost way they needed to reach buyers.

WREX-TV, Rockford, Illinois

Announcements

## DAIRY

SPONSOR: Garvins Dairy

AGENCY: Direct

**Capsule case history:** Garvins Dairy in Wheeling, W. Va., knows on what side the biscuit is buttered. WTRF-TV provided the answer to its marketing problem. When Garvins put out a new buttermilk biscuit on the market, they wanted a quick and effective means of introducing it to their customers. They decided on a 10-second spot saturation campaign on WTRF-TV, and bought 25 ten second I.D.'s per week, using no class A time. With this program initiated, Garvins set its goal for the sale of 10,000 dozen biscuits. At the end of the week they had sold 32,000 dozen buttermilk biscuits. Results like these are hard to beat, and it is not surprising that Jack Garvin, president of Garvins Dairy, says: "We have found that by using WTRF-TV we could reach a far greater number of people than by using any other media. We like the immediate results we get by using tv." Garvins Dairy plans on using WTRF-TV in the future, with heavy emphasis on introducing new items or special promotions.

WTRF-TV, Wheeling, West Va.

Announcement

## MUSIC STORE

SPONSOR: Gianetta Music Store

AGENCY: Direct

**Capsule case history:** The Gianetta Music Store, one of the leading music stores in the Scranton, Penn., area, recently embarked on a television spot campaign to boost sales of their Lowrey organ, a highly expensive musical instrument. The music store sold three of these organs, each one costing in excess of \$1,000, as a direct result of their television announcements. No other advertising was used to promote these organs, only the campaign of three 60-second spots on WDAU-TV, Scranton. These three spots were placed on WDAU-TV's 1 p.m. children's show, *Uncle Ted's Children's Party*, one spot per week for the brief three-week flight. An added plus for the music store, the television campaign enticed twelve new students to sign up for instruction in Gianetta's music classes. Gianetta, having racked up phenomenal results on a small budget, is now a firm believer in television advertising and has extended the original spot campaign for an additional seven-week flight.

WDAU-TV, Scranton, Penn.

Announcements

## DRUG STORES

SPONSOR: Rexall Dealers

AGENCY: Direct

**Capsule case history:** "One for all, and all for one" is a philosophy put into practice by Rexall dealers in a group sales plan, initiated by WMTW-TV; and after the results achieved via the saturation campaign of 18 one-minute spots per week, its many retailers are planning on sticking with old sayings and WMTW for good. With WMTW's Tri-State coverage, dealers who would normally restrict their advertising to local radio and papers can join the group sales plan for as little as \$15 per week. Clifford Martins, owner of Wilson Pharmacy in Berlin, N. H., says: "Most of the spots advertising a specific product on the campaign resulted in immediate sales increases, traceable directly to WMTW advertising." Speaking for the dealers in the group plan, Reginald LaVeriere, v.p. of a four-store chain in Maine, said: "By utilizing these daytime spots we reach an audience no other medium covers so well. The tv image that WMTW has given us has helped a great deal, and it is one we intend to keep."

WMTW-TV, Portland-Poland Springs, Maine

Announcement



# JAYARK

---

**PRESENTS AN EXCITING  
NEW CONCEPT IN  
TV PROGRAMMING**

## HOLLYWOOD

### Hist-O-Rama

208 five-minute factuals—unique magazine portrayals of the greatest stars in the history of Hollywood:

★ TYRONE POWER ★ MARIE DRESSLER ★ CLARK GABLE ★ HUMPHREY BOGART  
★ GARY COOPER ★ JOHN BARRYMORE ★ W. C. FIELDS ★ JEAN HARLOW

and 200 other stars

Hollywood Hist-O-Rama has an unlimited audience potential . . . men . . . women . . . teenagers . . . Everyone who has ever been exposed to the glow and glitter of the silver screen will be drawn to this star-laden attraction.

Hollywood Hist-O-Rama — produced in Hollywood about the greatest names in motion picture history using the newest pictorial techniques!

Now in production for fall delivery



**JAYARK FILMS CORPORATION**  
*Reub Kauzman, President*  
15 East 48th St., New York 17, N.Y. MURRAY HILL 8-2636

Produced by: Julieart Productions, Inc.



There is only one answer in Scranton Wilkes-Barre !!!!

### **WNEP-TV**

- Q Most Quarter Hour Firsts?  
**A WNEP-TV With 46.4% Wins !!!!**
  
- Q Most Top Network Programs?  
**A WNEP-TV With 10 out of 15 Top Shows !!!!**
  
- Q Most Homes Reached?  
**A WNEP-TV 23% More Than Nearest Competitor ! !**
  
- Q Most Power?  
**A WNEP-TV 700,000 Watts More Video Power...350,000 Watts More Audio Power !!!!**

Source: March-April ARB

Represented by  The Original Station Representative

## **WNEP-TV Ch 16** SCRANTON/WILKES - BARRE



WROC-FM, WROC-TV, Rochester, N.Y. • KERO-TV, Bakersfield, Calif. WGR-FM, WGR-AM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM, KFBM-TV, San Diego, Calif. • WNEP-TV, Scranton —Wilkes-Barre, Penn, WDAF-TV, WDAF-AM, Kansas City, Mo.

A TRANSCONTINENT STATION

## **Timebuyers at work**

**Leo P. Murray**, v.p., Carberry & Murray, New York, wonders if "we've ever met a time salesman who didn't think his station or stations weren't the best in any community in which we were interested in buying radio time. That speaks well for the salesman . . . but it sure makes the timebuyer's job a little more difficult. The guy whose stations have the ratings inundates you with Pulse, Hooper, etc. The guy who doesn't have the ratings buries you under the quality programming pitch. Everybody has an angle, and a portfolio of data to back him up. So the timebuyer listens. He listens to the sales story but in a different way. He listens to the stations, he talks to other listeners, other advertisers, other agency men. He analyzes the reports, checks the sampling technique . . . when and where the polls were made. As scientifically as a "seat-of-the-pants" pilot he discounts some theory and makes a practical purchase, based on experience, know-how, merchandising aids, cost and common sense. 'Know thyself' and 'Know thy stations.' And then it follows, as the program the commercial, you can't then be false to any client."



**Douglas T. MacMullan**, timebuyer at Compton Advertising, New York, sees one of the problems in the business as this: "One of the most inequitable charges a buyer encounters is the inflated cut-in or local origination rate. Stations justify the rates on two bases: high costs discourage the use of special facilities; premiums are a compensation for loss in spot business. Neither position is a realistic defense. Since testing and regional campaigns are continuing necessities, special facilities on network properties must be a continuing adjunct. The use of additional spot weight would be impractical, ignoring basics of planned advertising and the availability of previously purchased time. Cut-ins are often employed in conjunction with spot. High facilities charges



cause not only the cut-in 'nuisance' to go elsewhere, but also the spot business. Where cut-ins are a test of a regional or local spot campaign they can help to generate a future spot effort. Station facility charges should therefore be lowered to a minimal rate covering the operational costs for a client service."



**GO FIRST CLASS**

with **KMJ-TV**

**FRESNO**

**CALIFORNIA**

McCLATCHY BROADCASTING COMPANY  
SACRAMENTO, CALIFORNIA  
NATIONAL REPRESENTATIVE  
THE KATZ AGENCY

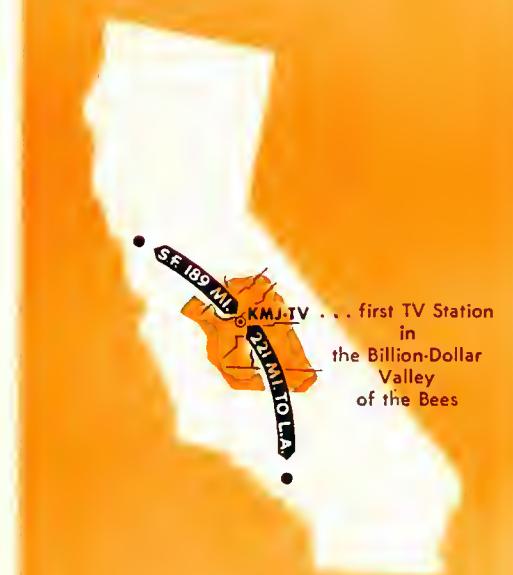


The March, 1961, Fresno ARB survey again proves that KMJ-TV is Fresno's favorite TV station.

KMJ-TV has more quarter hour wins Monday through Friday . . . from sign-on to sign-off . . . than the other two Fresno stations combined. This is true both for the Metro Area and for total homes.

And KMJ-TV's movies have unusual audience appeal. The afternoon movies Monday through Friday were tops in every quarter hour rating from 3:00 to 5:00 p.m. The Sunday Cinema Special from 4:00 to 7:00 p.m. had a 21.5 rating compared with ratings of 10.4 and 9.7 by the other two local stations.

\*March 1961 ARB, Fresno





### YOU CAN QUOTE ME...

"RCA Victor distributors tell me they select the WLW Television Stations to advertise RCA Victor Color sets because they're among the Colorcasting leaders in the nation . . . with their Color TV engineering skills, wonderful Color programming, and Color selling power."



Jack M. Williams, Vice Pres.  
Advertising and  
Sales Promotion  
RCA Sales Corporation

Call your  
WLW Representative . . .  
you'll be glad you did!



Crosley Broadcasting Corporation,  
a division of **Aveco**

Penn could not have been better. But why do I go on? As you know, the play won the Pulitzer Prize recently. That's how good it is. Yet when I saw Mosel at an audition of a new musical recently he expressed considerable doubt as to whether the play would make money, in spite of its awards, and his joy in them.

Aurthur is the writer of the book for a new musical drama, the music and lyrics for which were written by Richard Adler (who, with the late Jerry Ross, did "Damn Yankees" and "Pajama Game"). In working with Dick on this musical—called "Kwamina"—I think Arthur has learned much about costs. "Kwamina" is budgeted at \$350,000, and may very easily run a good deal more. Literally years of work will have gone into it before it opens on Broadway about the middle of October, and there is always a big chance it will flop, or even if it should survive for a reasonable length of time, not make money.

It seemed to me quite possible that Mosel's and Arthur's experiences with the live drama on Broadway may have tempered their attitudes toward the standard fall guys (the networks, sponsors, and agencies) generally held responsible for the drama's dilemma in tv. But then I reviewed the testimony of a couple of other witnesses who have also had experiences on Broadway: Paddy Chayefsky and David Susskind. Chayefsky, of course, has written several very excellent and highly successful Broadway plays, the latest of which was "The Tenth Man." Susskind produced a financial flop called "Rashomon" (if I remember correctly) a couple of seasons ago.

#### Susskind's remarks hit the nadir

I find no fault with Chayefsky's criticisms of the networks, because I believe he is a talented man who knows whereof he speaks. But I think Susskind's remarks represented the nadir (to use one of his own favorite words) of the hearing. Susskind has demonstrated over and over again that he is a glib, shallow, publicity mad promoter. He has produced some of the dullest shows ever perpetrated, and he has made bores out of some of this nation's most interesting people by his deadly pompous, pretentious, and empty interviewing on his television programs. He is the only moderator and/or master of ceremonies I have ever seen who was able to make an unbearably tiresome, yawn-provoking mess out of a show starring a group of the greatest comics in the history of show business. That was the program on which he had Jimmy Durante, George Burns, Groucho Marx, Buddy Hackett, and, I think, a couple of others.

Susskind, who has made an exquisite art out of saying almost nothing in a maximum of time, consumed almost four hours with his testimony. Among other brilliant suggestions he forwarded was one in which he recommended that station program directors be licensed—in the same manner, said David, as dog-catchers and barbers are licensed. And he recommended that these program directors be required to take a test to prove their fitness before they could get the license.

Susskind didn't suggest that the same procedure apply to program packagers, but then that could be because he is quite certain he couldn't pass such a test.

George Jessel was another early witness in this round of the hearings. He made some caustic remarks, too, about agencies and the rating systems. But he wasn't on as long as Susskind, and he was much funnier.



# **PERSPECTIVE ON GREATNESS**

**A New Concept in Documentaries**

**13 Great New Specials**

**Packaged for Local Use**

This is a new dramatic approach to documentaries, featuring actual on-the-scene filmed highlights in the lives of famous people of our time. Thirteen hour-long specials starring such renowned figures as Lindbergh, Al Smith, General MacArthur, the Duke and Duchess of Windsor, De Gaulle, and more. The memorable events of their lives become a panorama of living history... a commentary on the forces that have shaped our destiny. Only the vast film libraries of Hearst Metrotone News could provide such a wealth of exclusive footage. To round out the picture, new footage will come from Hearst Metrotone cameramen throughout the world. Family albums and home movies will be combed. Add to all this the brilliant touch of the noted writer John O'Toole, and you have a true "PERSPECTIVE ON GREATNESS." Dramatic entertainment of real prestige and stature. An ideal showcase for important local advertisers. With this practical bonus: a single, compact, easily stored source of material on famous people - complete shows to run at a moment's notice when needed.

**A Great New HEARST METROTONE Production**



FILMS INC. • SUITE 3200  
THE CHRYSLER BUILDING  
NEW YORK 17, N.Y. MU 7-0870

A sales point we'd like to drive home: KOIN-TV consistently captures the widest audience in Portland, and 33 surrounding Oregon and Washington counties. The reason . . . carefully planned programming that holds a winning grip on the hearts of Northwest people.

We invite you to take a larger slice of a prosperous market . . . hook more sales and get more distance out of *your* advertising messages, with KOIN-TV. Your latest Nielsen has our score.\*

# KOIN TV PERSUADES PEOPLE IN PORTLAND



\* Always more total homes, more coverage...7 of every 10 homes in Portland and 33 surrounding counties.

KOIN-TV—Channel 6, Portland, Oregon.  
One of America's great influence stations.

Represented Nationally by  
**Harrington, Righter & Parsons, Inc.**

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Norwich Pharmacal Co.**, Norwich, N. Y.: Activity on Pepto Bismol again with four and five week runs being placed in 75 markets. Schedules are for night minutes after 9 p.m., 24 July through 20 August and 4 September through 8 October. Buyer: Bill Brett. Agency: Benton & Bowles, New York.

**Lever Bros. Co.**, New York: Schedules start mid-month on Silver Dust Blue in 3 markets. Schedules of day, early and late minutes are set for four weeks. Buyer: Bill Ferguson. Agency: SSCB, N. Y.

**Procter & Gamble Co.**, Cincinnati: Going into 30 markets in July with schedules for Lava. Placements are for the P&G year using moderate frequencies of day and night 60's. Buyer: Tom Hall. Agency: Leo Burnett Co., Chicago.

**American Tobacco Co.**, New York: Looking into various schedules for a September start for Dual Filter Tareyton. Avails have been requested in about 50 markets for prime 20's, based on the fall lineup, and half-hour syndicated programs. Buyer: Lou West. Agency: Lawrence C. Gumbinner Adv., New York.

**Mennen Food Products, Inc.**, La Porte, Ind.: Planning a campaign in about 30 markets for Jiffy Pop popcorn. Children's show participations and minute adjacencies will begin 4 September for 13 weeks. Buyers: Victor Lindeman and Lucile Widener. Agency: Victor & Richards, Inc., New York.

**Louis Marx & Co.**, New York: This toy manufacturer has already started its fall-Christmas planning because of the tight situation in kid shows in the top markets. Schedules in these markets are now being placed, with the rest of the lineup also to be firmed up a little earlier this year. Starts are early to mid-October for 10 to 13 weeks. Buyer: Jack Dougherty. Agency: Ted Bates & Co., New York.

### RADIO BUYS

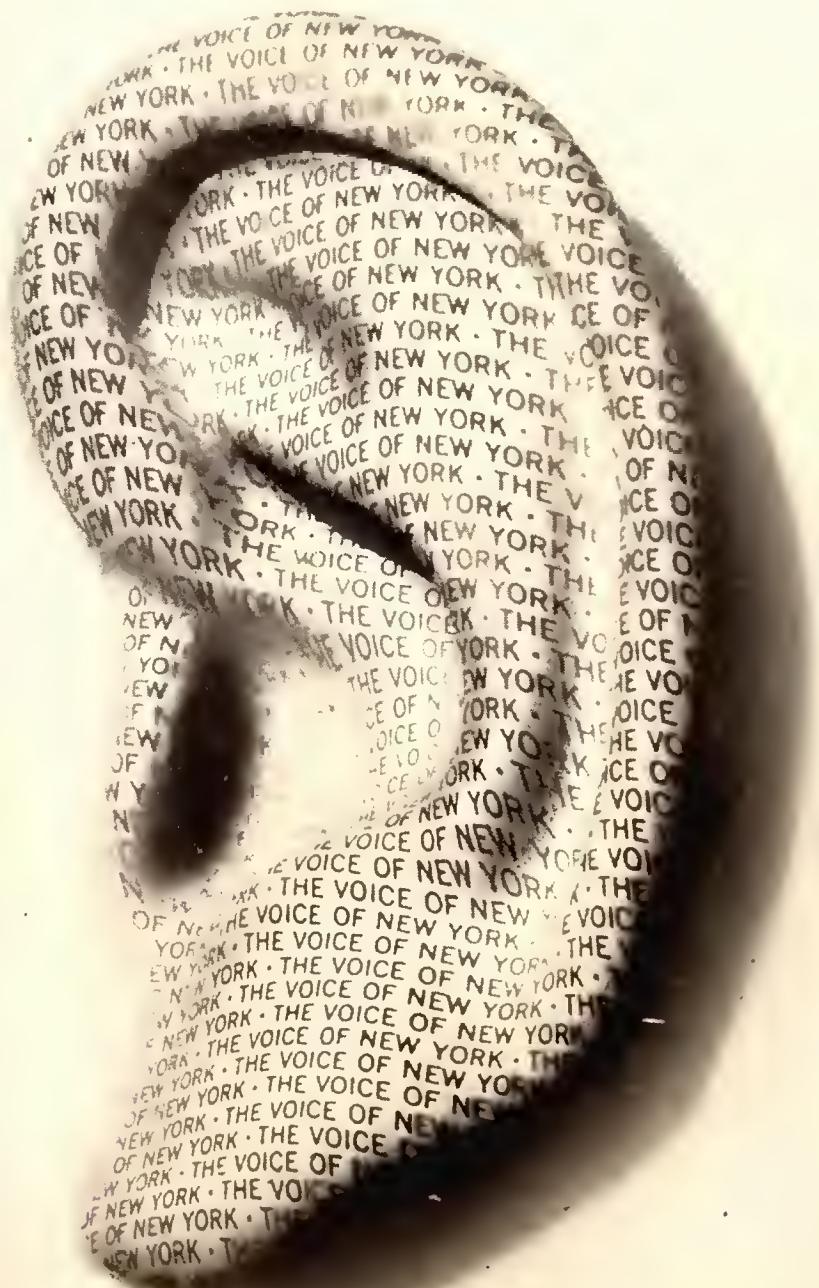
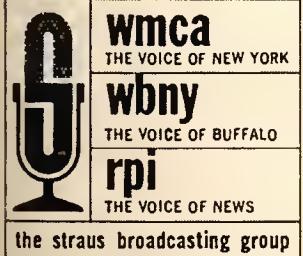
**Fels & Co.**, Philadelphia: Fels Naphtha campaign starts 17 July for 10 weeks in 75 markets. Schedules of housewife minutes, Monday through Friday, are being bought on an alternate week basis. Markets are the same as last year with modifications and improvements. Buyer: Alan Bobbe. Agency: Aitkin-Kynett Co., Philadelphia.

**J. H. Filbert, Inc.**, Baltimore: Campaign for Mrs. Filbert's margarine kicks-off 17 July in 10-12 eastern seaboard markets. Buys are daytime minutes for six weeks, with station preferences of their local brokers carrying weight. Buyer: Gene Camoosa. Agency: Young & Rubicam, New York.

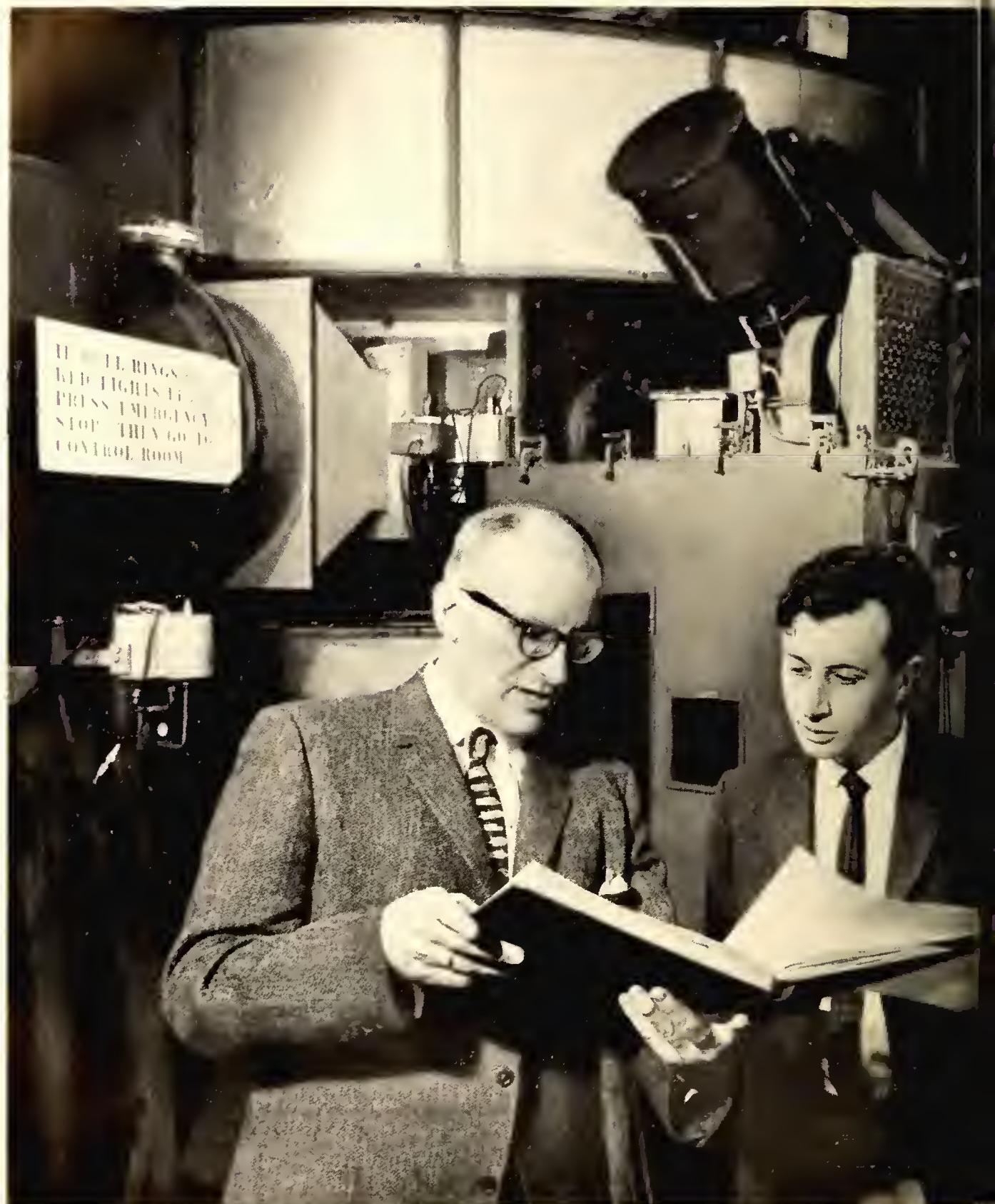
**Best Foods Div. of Corn Products Sales Co.**, New York: Considering five-minute day slots for Kasco dog food using man-in-the-street type e.t.'s. Schedules would start in the fall in 20-25 markets, three to five times per week per market. Buyer: Harry Durando. Agency: Donahue & Co., New York.

**wmca** 570 kc  
The ears have it!  
The best in  
entertainment, news  
and public affairs  
reaches 2½ million  
ears every day on wmca  
where 86% of the  
listeners are adults.\*

\*Pulse Cume March '61  
and Aud. Comp. Feb. '61



# In Chicago



... Riccardo Levi-Setti and Anthony Turkevitch, renowned nuclear scientists, work with this awesome \$2.5 million cyclotron at the University of Chicago's Enrico Fermi Institute. Here on campus, under the west stands of the University's Stagg Field, the first nuclear chain reaction ushered in the Atomic Age.



In Chicago  
**WGN**  
RADIO

reaches more homes\* than  
any other Chicago radio station.

\*Nielsen circulation study, No. 2



**WGN IS CHICAGO**  
Quality . Integrity . Responsibility

## O&O'S

(Continued from page 28)

100% more time at only 65% more dollars than the basic 20 second rate.

Dunville explained that the 30-second announcement would provide for 50% more time at "only 40% more dollars than the 20-second rate."

"We have established the new sales policy in regard to the 40-plus break because of our strong convictions that the television viewer would prefer seeing and hearing a longer commercial message for one product in the station break period, rather than trying to assimilate several messages which are perhaps confusing and which, at the least, tend to leave the viewer with the idea of 'over commercialization,' Dunville observed.

"While it is conceivable that this new rate structure could result in less revenue for the Crosley Broadcasting television stations, we believe that reduction in the number of commercial interruptions between programs will meet with the overwhelming approval of viewers, and that the advertiser as well will profit because of the reduced time cost for his most effective commercial," Dunville concluded.

SPONSOR will continue to examine the expanded station break policies of stations across the land and in the near future plans to present a more detailed chart of the leading outlets' prime time rate structures.

"dream casting" of Marilyn Monroe.

To his astonishment, the agent managed to secure a tentative commitment from the blonde super-star, and preparations for the Monroe-Rain special had been proceeding merrily until a few weeks ago when a combination of directing trouble, and Miss Monroe's emergency operation for removal of her gall bladder, necessitated a halt.

At the moment, Hollender is unsure whether the Monroe-Rain presentation will ever see America's home screens. He uses it as an example, however, of the long-time planning and negotiation which go into the production of top tv specials.

Right now, Hollender is thinking ahead both to the season of 1962-63 and to 1963-64. On his desk, when interviewed by SPONSOR was a copy of an Ibsen play he has been considering as a vehicle for Ingrid Bergman.

"The point is," he says, "you can't wait for specials to come to you. We have hundreds of ideas and presentations made to us every year. They come from the networks, packagers, agents, all sorts of places.

"But we find that the best specials require tons of work and planning by the agency, if you're going to be sure of high ratings."

One way in which such planning pays off, according to Hollender, is that really big, and carefully planned shows can command the best time spots. Agencies are in a far better bargaining position when they approach networks, if the property seems absolutely sure fire.

Hollender considers a prime network time period one absolutely essential piece of insurance for a big-budget special. A second type of insurance which he says is of "critical importance" is pre-promotion.

Grey almost invariably recommends extensive promotion expenditures (billable) to accompany a special and may have as many as five full time men working on a single program, in addition to the efforts of the talent's own p.r. people and those of the network p.r. department.

Says Hollender, "we analyze our pre-promotion on-the-air plugs as carefully as if we were buying them. And fight for better positions and ad-space as fiercely as the most exacting spot time buyer."

Specials, in Hollender's opinion have become "the most vital element

in television—as important, if not more so, than regular programming. They are one of the only areas that makes tv exciting. And, of course one of the few places today where agencies can exercise real program influence and creativity."

Madison Avenue veterans who know and respect Hollender, however, are quick to point out that he is one of an almost vanishing breed in the agency business—a top ranking executive who knows, understands, and can operate in the world of show business.

They say that not only do few agencies have Grey type of billing which allow work in tv specials, but even fewer of the big shops have men of Hollender's caliber. "After you've named Bob Foreman at BBDO. Dan Seymour at Thompson, Terry Clyne at McCann, who have you got?" they ask.

Hollender joined Grey in 1951 following five years as a partner with Louis G. Cowan, former CBS-TV president in Cowan's radio/tv pack age producing firm. Prior to World War II, he spent ten years in radio with WIND and WJJD in Chicago working his way up from sports announcing and sales to management responsibilities.

Commenting on his present post Hollender says with a slight sigh "Sometimes I think I'd like to get out of the special business."

But he adds, "These days agencies rise and fall on their tv billings. Media know-how alone is not enough. We need more program people in the agency business."

## NEW NIELSEN STUDY

(Continued from page 32)

ing viewers include 71.4% of all New York tv homes.

Sure to receive careful attention from agency media executives are the figures developed in the new report on "light, medium and heavy" viewing homes.

Because of the emphasis given recently by print media to such breakdowns (including Nielsen's own NM tv-magazine study) the breakdown of the Audimeter sample by heaviest, medium, and lightest viewing third has a special significance.

In general, the study shows that even the lightest viewing homes do most of their viewing in prime evening hours while heaviest viewir

homes account for a preponderance of the daytime audience.

Between 2:00 and 3:00 p.m. heaviest viewing homes account for 69.0% of the total viewing audience, and lightest viewing homes for only 11%. In the 8:00-9:00 p.m. slot, however, the heaviest viewing third takes up only 47.3% of the audience while the lightest viewing homes account for 19.3%.

Nielsen, which is offering the new NSI report to agencies, client and stations, claims that will allow a tv advertiser to exercise "more care in electing his tv audience."

#### WHOSE TOP 50?

*Continued from page 35*

minute and I.D. is sold at more or less than the 156-time rate. But we believe this is a *reasonable* rate to apply, and it was applied universally among the 227 markets.

So now we have a new "Top 50 Markets"—those where the tv dollar will attract the most viewers. We were scarcely prepared fully for what we found. For many years a belief inherited from newspapers has persisted: the bigger the market, the lower the milline rate (today, cost-per-1,000). To a large degree this was true of radio. In tv we have the example of the CBS TV Network Rate Formula published in 1958, which allowed only a 75% increase in rate for each 100% increase in circulation. This sought to hold down the cost-per-1,000 of the largest stations while granting an equitable rate to the smaller stations. But something strange has happened in the intervening years.

*Of the 50 markets where television (all stations combined) delivers the largest audiences only four are to be found among the markets with the 10 lowest c-p-m's!* Of these same 50 markets with the largest audiences only 23 had c-p-m's at or below the median \$2.99 for all 227 markets. Among the top 25 markets in audiences delivered not one placed better than 52nd in c-p-m.

What is the effect on buying of television time of this disproportion? Virtually nil. And there is a simple way to demonstrate the point.

When the FCC "Final Tv Broadcast Financial Data—1958" were released we prepared an analysis to evaluate the importance of the dollar volume of national spot business in

the 76 U.S. markets reported. To do this we divided the dollars shown for each market by the number of families in the tv areas of the market. Our purpose was to learn how many dollars per family were being spent by national spot advertisers in each market. (We used the families in the tv area concept because this was the more widely used basis for selection of markets in 1958 than the homes-reached approach we have been describing above.)

The median dollars-per-family for national spot tv was \$5.31 for the year 1958 among these 76 U.S. markets with three or more stations. The greatest expenditure was better than double this amount (\$10.72) for a major market which ranked 50th in c-p-m among the 76 markets reported on by the FCC. Among the 10 markets showing the highest national spot tv dollars per family (\$7.84-\$10.72) the best performance shown was 23rd place in this c-p-m analysis, while the poorest was 71st place out of 76! How can we explain "scientific" timebuying which shows overwhelming advertising pressure being placed in the most expensive markets?

Some may answer that you can't avoid the big markets. Well and good. But where does big stop being big? In a single midwestern state we find five tv markets (ignoring those on the borders with some coverage in the state). Three of them are three-station markets and reported by the FCC. The largest shows \$8.10 per family spent for national spot the other two, \$3.20 and \$2.69. This is too great a disparity to pass over lightly. The largest market ranked 116th in c-p-m—the better of the two smaller markets ranked 8th.

Distribution of product, among food and drug products at least, can not explain the differences we found in this midwestern state. The areas of all five markets were well covered by all the leading food chains and drug wholesalers. You surely couldn't make a case for the largest city on the score of superior income or buying power. Why then was this one market worth nearly three times the advertising effort of the smaller markets—at a c-p-m many times greater?

Some may answer that more "rating points" are needed in major than

(Please turn to page 60)

## INTER-OFFICE GRAM

FROM: Media buyer TO: all AE'S

*Just discovered the perfect market! Here's the score and this is the medium!*

## LOBSTERADIO

MAINE

- \$1½ billion Consumer Spendable Income
- Nearly One Million Consumers
- Ratings as high as 7.6
- Rates as low as \$27 for minute spots

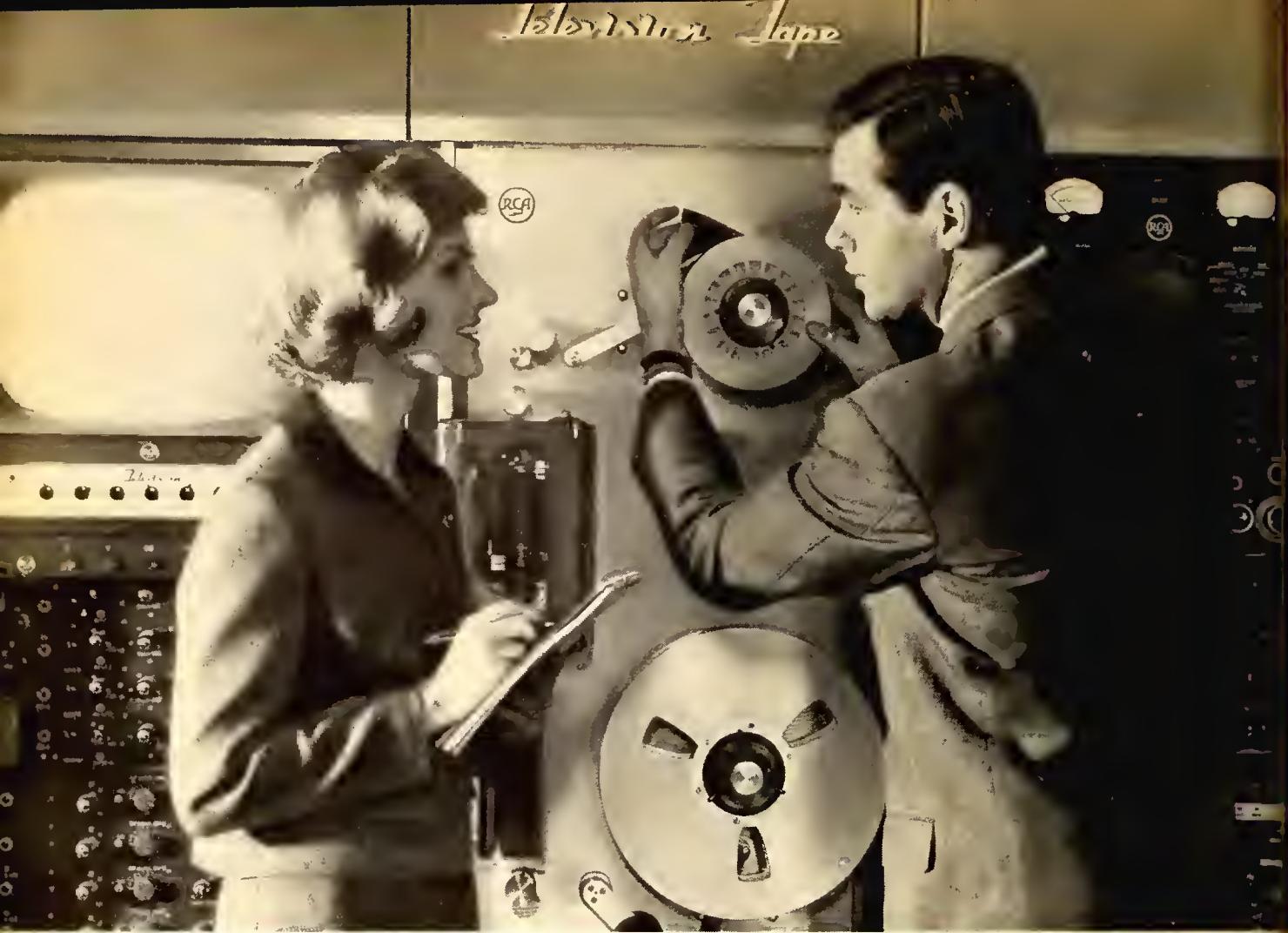
- PORTLAND • BANGOR
- LEWISTON • WATERVILLE
- CARIBOU • AUGUSTA
- RUMFORD • SANFORD

1 RADIO ENTITY WITH  
8 TRANSMITTERS

LOBSTERADIO  
EXECUTIVE OFFICES  
Columbia Hotel, Portland, Maine  
TEL. SPRuce 5-2336  
MANAGER: MEL STONE

REPRESENTED BY:

NEW YORK: Devney - O'Connell Inc.  
BOSTON: Eckels and Company  
CHICAGO - DETROIT - WEST COAST.  
Daren F. McGavren Co. Inc.



## Boost SPOT income with RCA TV Tape— Get peak quality... production savings

Advertisers are prone to "buy on sight" and stay sold once they view the excellence of spots made on RCA equipment. Picture quality is virtually "built in." RCA's multiple monitoring checks assure the highest quality production. You can check through the entire system . . . and be confident you are getting the best results at all times. Moreover, you can obtain a perfectly aligned picture in seconds thanks to RCA electronic quadrature adjustment for both record and playback.

RCA's "convenience features" save time and money in production. A central control panel puts the entire operation at the user's fingertips. A continuously variable speed control enables you instantly to cue-up any spot on tape. Speed can be slowed until audio becomes intelligible for cueing. And precision headwheel inter-

changeability—for color, too—means you can playback any tape on any machine, regardless of where mad

Special RCA safeguards protect your production again loss. Simultaneous control track monitoring assures you of a control track as you record. (A tape without control track is worthless.) And you get simultaneous audio playback as well. You save lost production time, re-dos, talent costs. Only RCA provides these multiple means of protection.

Advertisers will appreciate the difference an RCA TV Tape Recorder will make in your spot production. You find a satisfaction in operation without parallel. And service after the sale is the type that only RCA with its broad background in television can perform.

Find out how the RCA TV Tape Recorder can help you produce the most saleable commercials and programs. See your RCA representative. Or write to RCA, Dept. XB-264, Building 15-5, Camden, N.J.



The Most Trusted Name in Television  
RADIO CORPORATION OF AMERICA

# WASHINGTON WEEK

10 JULY 1961

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PUBLICATIONS INC.

**The FCC has already moved decisively on the programing front: it didn't wait for the end of the programing hearings or for adoption of a new programing section in the license forms.**

The action came on an application for an FM station, an application which had been approved by the hearing examiner. The full commission **overturned the initial decision on the grounds that the applicant had made no effort to ascertain programing needs of his community, and couldn't be expected to meet needs he didn't know anything about.**

Not long before, the Commission had moved to require WINS, New York City, to undergo hearings on whether its license should be renewed.

Even so, the FM decision stood out as historic. It came on a 4-2 vote, with commissioner Ford absent. Hyde and Cross were the dissenters. Craven, strongest advocate of government hands-off among the seven, this time voted with the majority. This is just another sign that in many cases of this nature Craven's vote will be lost. On the other hand, Cross can be expected to weave from one side to the other on facts of individual cases.

One FM decision on the face of it doesn't seem so important, and a **single FM decision doesn't rival WINS for importance.** But this is the first decision of its type and commits the FCC to a course of action.

Hereafter if people want stations, AM, FM or TV, they'd better be prepared to tell the FCC **how they went about finding out what sort of programing the communities concerned want, need and should have, and what they propose to do about it.** Even people who already have stations would also do well to be prepared in this fashion when they come in for renewals.

**The FCC was also busy on other fronts: like looking into the change of rules for vhf translators, a proposal to clamp down on duplication of AM radio programs by commonly-owned FM stations.**

Mostly FM has been considered a bonus for advertisers who buy time on AM stations. The FCC announced an inquiry into **whether the "bonus" should be made less available.**

Working from the point of view that there are now so many FM stations and so many more are being constructed and applied for that this part of the spectrum is also getting crowded, the upshot is that the FCC **may become more selective about who gets these stations and how they are used.**

Part of this is the question of whether a person should have one of these "scarce" stations if he intends only to duplicate his AM operation.

**The FCC has also proposed new rules on licensing of VHF translators to tv stations and to companies in which the tv stations own interests.**

This may be a belated reaction to fears of a year or so back by small-market tv stations that large market stations would be able to add translators to an extent that they would serve huge areas.

The Commission said that the VHF translators may be used more to permit one station to cut into the service area of another than to bring tv programs to unserved areas.

It proposes new rules forbidding vhf translators to stations when they would duplicate network programs or when a tv grant has been made in the area to be served.

# FILM-SCOPE

10 JULY 1961

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**Don't be surprised if ITC puts the Lone Ranger into syndication for next season.**  
Apparently Jack Wrather and General Mills couldn't get together on a renewal price and the children's classic will likely not be on a network next season—its first absentee, by the way.

There are more than 200 episodes, including a batch of first-runs in color.

**The shortage of new syndication product seems to be disturbing the New York network O&O stations.**

They've got a number of periods to fill this fall and, from reports, they're wondering how hard the tariff will hit them, if there isn't enough new series to go around and they have to compete for the little that's available.

Ziv-UA's market roster for Ripeord reached a total of 94 last week, with the clearances effected by Standard Oil of Texas and Savannah Sugar Refining, plus a batch of other sales.

The SOT outlets: KGGM-TV, Albuquerque; KGNC-TV, Amarillo; KMID-TV, Midland; KRBC-TV, Abilene; KSWS-TV, Roswell; KSYD-TV, Wichita Falls.

Latest Savannah Sugar buys include: WTVM, Columbus, Ga.; WSOC-TV, Charlotte.

**ITC's Whiplash has already picked up 48 markets and another of the company's new series, Superear, is also doing well on the sales front.**

The syndicated pair were released three weeks ago.

**Sereen Gems has placed the re-runs of Manhunt in 11 markets since making them available two weeks ago.**

There are 78 films in that series for repeat sale.

**Eight years in national spot for Kellogg's doesn't appear to have damaged Superman's rating attractiveness in local syndication.**

The 104 half-hour episodes are now sold by Flamingo in about 70 markets.

In many cases it's drawing higher ratings in strips or multi-weekly runs now its fifth or so time around than it did several seasons ago on a once-a-week basis in national spot.

Besides its fame as a comic strip, radio series, etc., Superman is unusual among children's tv shows for another reason: it's not in animation.

Here are recent ARB ratings averages in two markets where Superman is a daily strip

Atlanta, WSB-TV, 4:30 p.m. 17.0

Miami, WPST, 5 p.m. 10.3

In these three cities the exposure is multi-weekly:

New York, WPIX, Sat. 7 p.m.; Sun. 5:30 p.m. 18.3

Memphis, WREC-TV, Sat. at 7:15 p.m. & 8:30 p.m. 15.0

Albuquerque, KOB-TV, Tu. 4 p.m.; Th. 4 p.m. 14.3

Not all cities of course do strip Superman. On WGN-TV, Chicago, the series plays Saturday at 5:30 p.m. and earned a 11.0.

ITC joins the inner circle of syndicators with two first-run shows in current release: **Whiplash** and **Supercar**.

With ITC's **Danger Man** already sold on CBS TV, this represents the greatest invasion of the U. S. market by British ITC product to date.

**Whiplash**, reported sold in 48 markets, has advertisers including Miles, County Fair Bread, Humpty Dumpty stores, and P&G on the entire independent Canadian network.

**Whiplash** markets include WNAC-TV, Boston; WRC-TV, Washington; Los Angeles; San Francisco; KTNT-TV, Seattle-Tacoma; KHVH, Honolulu; KLZ-TV, Denver; KPHO-TV, Phoenix; KVAL-TV, Eugene; CKLW-TV, Detroit; KDKA-TV, Pittsburgh; WKST-TV, Youngstown; WSEE-TV, Erie; WNEP-TV, Scranton; WAGA-TV, Atlanta; WESH-TV, Orlando; WAFB-TV, Baton Rouge; WKY-TV, Oklahoma City; WWL-TV, New Orleans; WTWT, Tampa, and WALA-TV, Mobile.

**Supercar**, a children's series using a technique ITC calls supermarionation, is sold in New York, Chicago, Pittsburgh, Detroit, Tampa, Eugene, and Youngstown. In some cases the same sponsor is reported to have bought both **Whiplash** and **Supercar**.

The producers of one half-hour off-network series will lose about \$7,000 if they make a full-hour network sale for next year.

That's the amount spent so far in promotion materials for the re-runs under the original name—a name which would be reserved for the full-hour version if sold.

In that case the re-runs would have to be retitled and the promotion stuff already made for them would be junked.

**Jim Victory moves up at CBS Films to take over the post of general sales manager.**

The post has been vacant for more than a year, during which time Victory was syndication sales director.

**Banner Films is extending its holding of tv series based on Edgar Rice Burroughs properties.**

First, **Tarzan**. Now, **Jungle Girl**, to which Banner Films has world distribution rights. There are 15 episodes.

The personnel casualty rate when CNP reconstituted itself recently as NBC Films was possibly the highest ever at a major syndicator.

At the New York office alone 30 people were trimmed from the staff, representing a cut of about 60 per cent.

Commercials in general have a stronger result on older than on younger women, according to a Schwerin study of 436 commercials.

Among all women the commercials showed an SRC Competitive Preference Change of 9.7. However, the effectiveness was 10.7 for women 36 and over, and 8.5 for women from 16 to 35.

Conclusion: general women's commercials on the average do about 25 per cent better among older women.

Hurst Metrotone News and BCG Films are putting into joint production a documentary series, called **Perspective on Greatness**.

There will be 13 shows featuring outstanding history-making personalities of our time.

Reason given for series: "the growing importance of news and informative tv programs."

# SPONSOR HEARS

10 JULY 1961  
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Kraft must be pleasurable surprised at how close its summer replacement, British-made mysteries, has come to the ratings of the Perry Como show.

Como went off with a two-week average of 20.1, whereas the first two summer installments garnered an average of 19.7. The source: ARB multi-city.

If you're in tv and cotton to anniversaries here's one for the week: it was just 20 years ago that the first paid-for commercials took to the air.

The station was WNBT, New York, and the products: Bulova, Spry, Ivory and Sunoco.

The minute rates: nighttime, \$8; daytime, \$4.

Still another bit of looking-back is this roster of where certain industry people were ensconced 20 years ago, with an appendix of the spots they're filling today.

| NAME                | THEN                    | NOW                          |
|---------------------|-------------------------|------------------------------|
| Herbert A. Carlborg | CBS Detroit sales       | CBS TV commercial acceptance |
| Arthur Hull Hays    | WABC, N.Y., sales       | CBS Radio president          |
| Merle Jones         | KMOX general manager    | CBS TV Station's president   |
| Arthur Kemp         | CBS Pacific Coast sales | Compton v.p.                 |
| William Lewis       | CBS v.p.                | K&E chairman                 |
| Howard S. Meighan   | CBS Spot Sales          | Videotape Prodns. president  |
| T. C. Streibert     | WOR & Mutual v.p.       | WTCN, Mnpls., gen. mgr.      |
| Lewis Titterton     | NBC script manager      | Compton program v.p.         |
| Lee Wailes          | Westinghouse stations   | Storer executive v.p.        |
| Fred Weber          | Mutual general manager  | Friendly Group v.p.          |

Lament voiced last week by an upper-rank v.p. at ABC TV:

The network within a space of two weeks lost \$7-million worth of business as a result of price-cutting and premium deals by competitors.

Chesebrough-Pond's and Alberto-Culver now have something in common, but in reverse order as far as cities go.

Both cosmetic-toiletries accounts cross over into the same agencies, JWT and Compton.

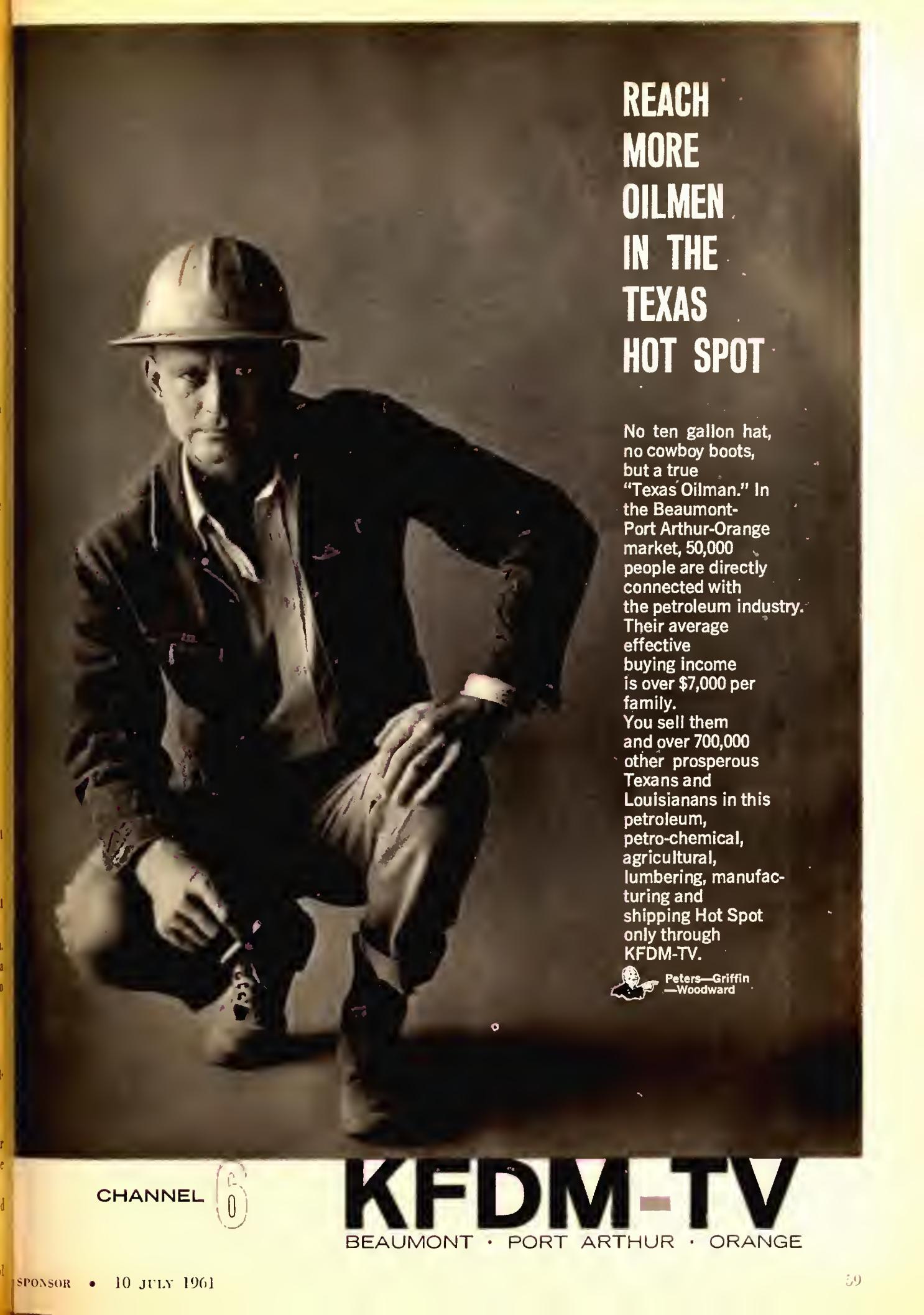
JWT has C-P in New York and A-C in the Chicago office, while Compton has a piece of C-P in New York and the bulk of the Alberto-Culver business in its Chicago lair.

The agency field has its own sort of Parkinson's Law.

It runs something like this: jobs proliferate in ratio to the time spent by department heads at account group and other meetings.

Though a rather cold consolation, the reps who have been losing chunks of their billings via the route of station groups taking over their own national sales are able to harbor this thought:

If they can get enough stations to replace the exodus the end commissions will exceed those that had been available to them from the group, which paid a lower rate.



# REACH MORE OILMEN IN THE TEXAS HOT SPOT

No ten gallon hat, no cowboy boots, but a true "Texas Oilman." In the Beaumont-Port Arthur-Orange market, 50,000 people are directly connected with the petroleum industry. Their average effective buying income is over \$7,000 per family. You sell them and over 700,000 other prosperous Texans and Louisianans in this petroleum, petro-chemical, agricultural, lumbering, manufacturing and shipping Hot Spot only through KFDM-TV.



Peters—Griffin  
—Woodward

CHANNEL

6

# KFDM-TV

BEAUMONT • PORT ARTHUR • ORANGE

## WHOSE TOP 50?

(Continued from page 53)

in minor markets. An agency so quoted groups New York and Chicago at 100 rating points, the next 23 markets at 75, all above 51st at 50 (dig those crazy rating points). Of course, as we said, "Whose First 50?"—but is not the really meaningful gauge the number of stations in the market? The lower average per station where the number of stations is larger could be a good reason for greater frequency. But this doesn't pan out either. The three-station markets reported by the FCC show an almost exact relationship—the bigger the market the more dollars-per-family. The four-station markets are not substantially above the three stations in dollars-per-family. And the e-p-m analysis shows the exact reverse—the more dollars-per-family spent the higher the c-p-m.

Do agency people still believe that small markets are high e-p-m markets? "Yes, Virginia . . . ." As recently as last fall a major executive of a major agency advised against the use of one-station markets for test campaigns because rates are usually based on "what the traffic will bear rather than on reasonable cost-per-1,000." In the face of all the obvious advantages a one-station market frequently presents for test purposes it is difficult to see this unsupported statement as a reason to *not* use such markets. Actually, of the 72 one-station markets on which we have audience data more than half (37) show c-p-m's below the \$2.99 median for all 227 markets. Twenty of the 50 markets with the lowest c-p-m's are one-station markets, 20 are two-station and only 10 are three-station markets.

By way of an alternative let's consider this: Assume an account with very good national distribution approaching spot tv. The big markets are admittedly important. If this account were to buy three 20-second announcements at the 156-time rate for "AA" time on each of the 163 stations in the 50 largest markets, the weekly bill would be roughly \$166,400. The advertising impressions delivered would be just over 54 million. But supposing this list was culled for value—the 10 markets with the highest c-p-m dropped. This would free nearly \$20,000 which would have been buying audience at

\$3.64-per-1,000 viewing homes. Move down the list and select enough from the second 50 markets to account for this \$20,000. Now we find that we can buy 31 markets delivering over a million *more* advertising impressions for the same dollars! Cost-per-1,000: \$2.22! Obviously, there's gold to be mined among the second (and third and fourth) 50 markets.

Obviously, this is a very arbitrary and theoretical example. But it does serve to show the way in which attention paid to more than sheer size—attention paid to *value*—can effect economies in the use of spot tv which may smack a bit more of "scientific" time buying. The basic approach is the thing—used to its maximum within the very real framework of the problems of distribution, budget, and other factors applying to any individual account.

So how does it all add up? We've seen that the "Top 50 . . ." type of game is really just a game. What is really meant when such terms are carelessly tossed off is concentration on the major markets for a specific account—and anti-freeze and air-conditioner manufacturers are not about to agree on the same 50! We've seen that looking at the "Top 50 . . ." just two ways can make a big difference for at least eight markets, 24 station managers. A little less (or more specific) "Top 50 . . ." talk conceivably could diminish the chances for a coronary for at least 24 nice guys.

How about this c-p-m business? Well, we consider ourselves gadflies, not crusaders, in this business. There are many reasons for many accounts spending disproportionate dollars at inappropriate prices. We can't begin to pretend to know the answers for any but a few flagrant cases. But there is a general caution and lesson to be learned from an examination of standards and values as we have run by them lightly here.

A little lighter on the "rule of thumb" and a little more pressure on the index finger searching out significant rather than superficial elements of value in tv buying can move us all closer to a "scientific" basis for time buying. Maybe it's time to look less often at the trite, more closely at the less obvious. Many a dollar will go further for less attention to a "Top 50 . . ." type of formula and more attention to clear values out-

side this magic circle.

There is a simple and obvious switch on a statement made to me many years ago in the course of working on radio program analysis: "You can't write a script with one pass of a slide rule!"

## 'NEW FEATURES'

(Continued from page 39)

who occupy apartments next door to one another. The scene opens as they each leave for the day's work, Kamens commenting that a hot day is in store.

In the next scene they're returning at day's end. He rushes in to turn on his air conditioner and rushes right out because of the heat. She invites him in to her place, and he's amazed that it's already so cool. As she edges close to him on the couch she explains her Fedders Climatizer and just as she's about to kiss him, he jumps up exclaiming he has to write down the name of the Fedders model.

In the installation commercial, Kamen and Cunningham play a married couple who've just bought a Fedders. He installs it in rapid fashion. She decides it'd look better in the other window, so, exasperated, he goes through the process again "giving us the desired repetition couched in comedy," Rendely notes. When she calls for returning the unit to the first window, he fights off tears, pleads that they just relax and cool off. He'll move it tomorrow.

## SPONSOR ASKS

(Continued from page 41)

longer exists. Somehow the California climate doesn't seem right anymore for the development of such living legends as Spence Tracy and Cary Grant.

This year, the prospects for immortality seem to be the tv stars who would have made it *without* tv—Kennedy (or would he?), Shepard, even Khrushchev. Nowadays hard news is preferred over soft. Louella Parsons has no show on the air. The thrilling true-life romance of Vilma Banky and Rod La Roque couldn't get mentioned on the eleventh hour news if they were necking on Vine Street today.

For all we know, a Paar or Garro way might take on that all-time lustre in the long run. There's no way to turn the telescope around backward

for proper perspective.

Withal, for at least one generation of viewers who might not otherwise have seen much of them, tv has produced a Gable, a Cooper and a Valentino. They are Gable, Cooper and Valentino of the *Late Show*, *Million Dollar Movie* and *Silents Please*.

**David V. Sutton,** v.p. in charge of MCA TV Film Syndication, New York

Tv has produced hundreds of Gables, Coopers and Valentinos, and that's the reason no single romantic male has made the fabulous impact the early motion picture stars have. There have just been too many.

In the earlier days of the motion picture, romantic leading men had no competition from other mass media



No single romantic star on tv has made the grade because there are too many

to reach the hearts and the minds of the nation's female fans. A suave Gable, a manly Cooper or an exotic Valentino were symbols of everything that was desirable in the romantic imagination of American women. Today we have so many symbols and we find that public adulation is spread too thin to center on any one personality.

Certainly the television screen has brought us many leading men who might qualify as public idols, if they did not have to compete with another charmer at the turn of the dial. How about these: Robert Horton of *Wagon Train*, Dale Robertson of *Tales of Wells Fargo*, John Forsythe of *Bachelor Father*, George Montgomery of *Cimarron City*, Rod Cameron of *Coronado 9*, Jack Webb of *Dragnet*, Robert Stack of *The Untouchables*, Bob Cummings and scores of others any tv fan could mention.

Many romantic men who have made their starts in other fields, like motion pictures, radio or popular recordings, have created their biggest stir when they switched to television. Witness Frank Sinatra, Elvis Presley, and Bobby Darin. Others, who benefited by tv and then went West to make films, must include Pat Boone, Tommy Sands and Ricky Nelson.

There are other reasons, of course, why television has not created a superstar like Valentino. The tremendous effect on our young people of rock 'n' roll has shifted, to some extent, the younger fans' hero-worship to stars in that area of entertainment. Professional sports, (thanks in large measure to television exposure) has siphoned off a good deal of the enthusiasm for entertainment stars.

**Lawrence H. Kanaga,** president, General Artists Corp., New York

Before there could ever be a Gable, a Valentino or a Cooper in the movie industry, somebody had to take a chance. Similarly, in tv nothing happens until someone puts his money where his mouth is. Good or bad, the early movie industry's decisions were usually made by a showman.

Television is tending to be an industry of business committees—the network committee, the agency committee, the sponsor committee. Few chances are taken in group decisions; decisions are always "safe," the daring or different ideas shelved because they represent risk.

Creating new entertainment values can be as elusive as trapping sunlight,

and how can you explain trapping sunlight to a committee? They generally buy only what they have known or seen before. It is the old idea of the dog chasing his tail. The fewer new ideas accepted for this next sea-



*The movies created idols because a showman took a chance. Tv takes none*

son, the fewer there will be created in the future. In this way, we have worked ourselves down to a steady diet of westerns, comedies and adventures. Now we are going to eliminate westerns and adventures because of the violence, and that leaves comedy, which offends no one. Unfortunately, nobody can laugh every night for four straight hours.

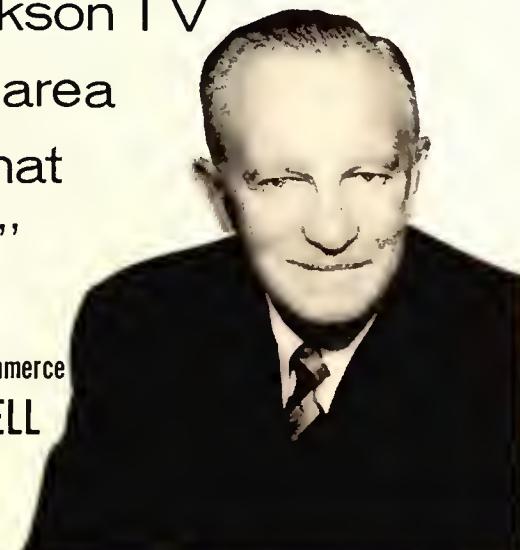
In the early days, before television got big enough for committee decisions, creativity flourished. Now we have stifled new ideas and they will not grow again until our industry cultivates them.

## "America looks to the South for economic growth, and the Jackson TV market area leads that growth."

Past President,  
U.S. Chamber of Commerce

**BOYD CAMPBELL**

Pres., Mississippi School Supply



**WJTV** Katz 12

**WLBT** Hollingsberry 3

**Serving the Jackson, Miss., Television Market**

**AS  
SIMPLE  
AS**

**1,3**

These numbers vividly sum up the picture of television leadership today. What stands out clearly is that one network has consistently delivered the largest nationwide audiences night and day throughout the past season—namely,

the CBS Television Network.\* What stands less clearly are the runners-up. That's because one network ranks second at night, but third during the day. While another network ranks second during the day, but third at night. When



comes to choosing the network which can present his product most effectively, the most important thing for an advertiser is to know where he stands—clearly. It's as simple as that.  
**CBS TELEVISION NETWORK®**

\*13% larger national nighttime audiences than Network X, 12% larger than Network Y; 16% larger national daytime audiences than Network X; 91% larger than Network Y; 85% more national nighttime half-hour "wins" than Network X; 33% more than Network Y; 17% more national home hours of viewing (Monday through Sunday, 7 am to 11 pm) than Network X; 23% more than Network Y;  
more of the Top 10, Top 20, Top 30 and Top 40 nighttime programs and more of the Top 10 and Top 20 daytime programs than the other two networks combined.  
(Audience data: Nat'l Nielsen, 1 Oct., 60-1 June, '61, AA basis. Evening 6-11 pm. Day Mon.-Fri., 7 am-6 pm.)

# SPONSOR WEEK WRAP-UP

NEW PRESIDENT of San Diego Asso. of Advertising Agencies, Orva Huff Smith, is "crowned" by chapter's 1961 secretary-treasurer Bill Washburn, as outgoing president Lisle Shoemaker turns over "gavel," bronzed meat cleaver. Ceremony took place at the group's June meeting



THE PRETTIEST GIRL, from among 18 representing every corner of North Carolina, was selected in Charlotte under eye of WSOC, which sponsored statewide "Miss Universe" contest. Marie Clyburn, senior at Queens College, Charlotte, will represent her state at Miami finals



## Advertisers

Calavo Growers of California (Anderson-McConnell) began a ten week spot radio campaign using several stations in as many markets.

The purpose is to educate the public that the "black" skinned summer fruit is quite the same as the green Fuerte avocado of the winter season.

This is the same company that a time ago taught the public to accept the word "avocado."

### Campaigns:

- Sheraton Hotels (BBDO) has been in 50 markets coast to coast with minutes and 20's on tv. The filmed commercials covered several aspects of the chain's operation and their success has brought about plans for the series to continue and expand.

PEOPLE ON THE MOVE: John W. Angus, Jr. to the presidency of

WRGP-TV, Chattanooga, is a member of the Tri-State Radio Club. The hook-up connecting Tennessee, Alabama and Georgia allows any one of the member stations to benefit from news over a two-way radio system. Shown is Mort Lloyd, WRGP-TV news director



the Dolein Corp. from sales manager and executive v.p. same company . . . **Paul R. van der Stricht** to executive v.p., Warner-Lambert.

Thisa 'n' data: Ampex, Redwood City, Cal., will reorganize in order to integrate its two divisions, Instrumentations Products and Video Products.

## Agencies

**Agency appointments:** **Devine's Remedies** to M. M. Fisher, Chicago . . . **Fotorite** to Gourfain-Loeff, Chicago . . . **American Enterprises** to the Wyman Company, Frisco . . . **Texaco** to B&B for consumer advertising, from C&W . . . **Alberto-Culver** has given various new products to JWT . . . **Minit Markets** to Curran-Morton, Phoenix, Ariz.

**PEOPLE ON THE MOVE:** Daniel J. Connolly to supervisor of accounting and office manager, FC&B, from

Controller, KHCC&A . . . **Edwin Parkin** to account executive and general administrative assistant to the president at Wertheim Advertising from his own agency . . . **William H. Monaghan** to account executive at Harold Cabot, Boston . . . **John Keavey** and **Hugh McCloy** to account executives at DDB; Keavey is from EWR&R, v.p. and account executive, and McCloy is from BBDO, account executive . . . **Ed Rose** to v.p. and member of the board, Creative Associates, Newark . . . **Jim Beach** to FC&B, Chicago, as broadcast supervisor from v.p. in charge of the central division, ABC TV . . . **Charles D. Budd Barry** to head tv and radio department at Y&R . . . **Gerald Bruee** to v.p. and director of merchandising, Cole, Fischer and Rogow from v.p. and creative director at Moss associates . . . **Dr. Norman Young** to v.p. and account supervisor, Ted Bates . . . **Kenneth S. Olshan** to media research director, DCS&S.

**MORE PEOPLE ON THE MOVE:** **Joseph L. Scanlan**, New York manager of Miller, Mackay, Hock and Hartung, Seattle, has been made v.p. of the eastern company . . . **Stanley DeNisco**, manager of the science department of Ted Bates, has been elected v.p. . . . **Mickey Trenner**, to K&E in charge of tv-radio and commercial production activities, from Grey . . . **Lowell Farley** to public relations department of F&S&R as account executive from corporate public relations at RCA . . . **Dean L. Burdick**, president resigned from Burdick and Becker, pharmaceutical agency in New York . . . **Dorothy Adams**, account supervisor; **William M. Lewis**, broadcast production group head; **Thomas T. McGuire**, media director in New York, and **Peree C. Beatty**, media director in Detroit, all to v.p.'s at Maxon . . . With the transfer of the Wesson account to Y&R, the following people are moving from Fitzgerald to Y&R's L.A. office: John Barnetson, Mrs.

**FIRST PERSONAL** appearance in the Fort Worth-Dallas area of Mary Lynn, "Romper Room" tv school teacher, took place at the opening of A. L. Davis Food Store No. 31, in suburban Fort Worth



**CELEBRATING** the 34th anniversary of Chicago's Earl Ludgin & Co., Ludgin, chairman of board, watches as Marion Meers cuts cake



**SEYMOUR (METAL) SABOR**, president of WABC's Out of Space Fan Club #77 stops on his New York tour at Ratazzis to have a nip with Betty Taylor of BBDO, a 19-year veteran with the agency

**THE LAND OF MILK & HONEY STATION**  
**WBAY** 2  
GREEN BAY, WIS.

## Has Jean Rindlaub had her soup today?

Happy is the day this creative lady and her very creative cohorts first asked this question for one of BBDO's nicest clients.

Happy the day, too, that BBDO picked WICE to ask this question in Providence. WICE, you see, is the live wire station. Our music and news and public service programs are the kind people listen to hard. Which is probably why WICE is first choice with food retailers in Providence. Also, it's number one with shrewd agencies like BBDO that have very important questions to ask of Providence wives and mothers.

**WICE**  
PROVIDENCE  
AN ELLIOT STATION  
Representatives: Avery-Knodel

Hazel Brown, Walter K. Collins, E. Lynn Hauldren, H. E. McDonald, James J. McMahon, John O'Connell, Warren G. Posey.

**Awards:** Aylin Advertising, Houston, received the most awards in the field of 130 competing firms of the Sabine area. A total of 352 entries were judged under 25 different media classifications.

**New agency:** SIMA, Inc., 5455 Wilshire Blvd., L.A., opened its doors 26 June. Headed by John Russe, the agency will be devoted to the export markets.

**Here and there:** Arlyn E. Cole, president of Cole and Weber, Portland, Ore., was elected president of the National Advertising Network at its 30th annual management conference.

**New name:** Willis/Case/Harwood is the new name for the 43 year old firm in Dayton, O., under the name of Hugo Wagenseil and Associates . . . C. R. Stout Advertising, Detroit, has changed its name to J. F. Trenkle Advertising.

**New quarters:** Ben Sackheim, New York, will open a west coast office in Seattle.

## Stations on the Move

KDUB-TV, Lubbock, Texas, KEDY-TV, Big Spring, and the physical assets of KPAR-TV, Sweetwater-Abilene, which is operated under a lease arrangement by Texas Key Broadcasters has been purchased by the owners of KSYD-TV, Wichita Falls, Texas.

The transaction, in excess of \$4-million, includes KDUB radio and the West Texas Television Network. The broker was Hamilton-Landis and Associates, Washington, D. C.

## TOTAL STATIONS ON THE AIR (as of 1 June 1961)

**AM: 3,590**

**FM: 871**

**TV: 541**

## BOUGHT/SOLD/APPROVED

**Sold:** WAIR AM-FM, Winston-Salem, to Holiday Broadcasting, Joseph Mullen, Jon and Nancy Holiday, from Forsyth Broadcasting; the

price: \$246,775; brokered by Blackburn & Company, Washington, D. C.

. . . **KQBY**, San Francisco, to Atlas Broadcasting, Patricia and Frank Atlas, from Sherwood R. Gordon; the price: \$750,000; brokered by Edwin Tornberg & Company, New York.

**New Identification:** WTPA, Harrisburg, Pa., won the right to identify itself as a Harrisburg-York-Lebanon station.

## Associations

At the BPA's board meeting it was reported that membership now stands at 392 and will soon go up to the goal of 400.

The brochure and application for the associations first annual On The Air Promotion Awards have been sent out and additional copies may be obtained from Dorothy Sanders, WLW-D, Dayton, O. Any am, fm, or tv station may enter.

*The Best of BPA*, a book composed of promotion ideas, is well on its way to completion.

The AAAA held an informal meeting for the press 28 June.

The purpose was to give Fred R. Gamble, president, a chance to report on his recent trip to the 18th meeting of the International Chamber of Commerce in Copenhagen.

The purpose of his travels also included promotion of the AAAA upcoming International meeting next spring.

Among other subjects discussed was Britain's tv tax. Also mentioned was his work with Secretary of Commerce Hodges.

**Public Service in action:** WMCA, New York, aired announcements every night over the Fourth of July Holiday related to death on the highways and the stiff penalties to be paid for drunken driving . . . **WLS**, Chicago, will feature programs on subjects of unusual interest produced by Loyola University and music produced by Wheaton College . . . The same station will air a series of documentaries called Chicago Portrait with Norman Ross as host . . . **KHIU-TV**, Houston, is conducting an on-the-air campaign soliciting voter tax declarations for a state-wide political controversy about the Texas State revenue crisis . . . **WXYZ-Radio**, Detroit, along with ABC's other

o&o's. is boosting personal appeals for a massive public education to use automobile seat belts.

**Kudos:** WRC-TV, Washington, D. C., has won the *School Bell Award* of the National School Public Relations Association for "distinguished service in interpretation of education."

The Colorado Broadcasters Association elected Clayton H. Brace to the presidency. He is assistant to the president, KLZ (AM-TV), Denver.

Other officers elected at their thirteenth annual meeting were: Mason Dixon, general mgr., KFTM, Fort Morgan, to v.p.; Bob Martin, KMOR, Littleton, to secretary treasurer.

## Tv Stations

The Palmer Enterprises, which owns WHO - AM - TV - FM, Des Moines, and WOC-AM-TV-FM, Davenport, last week underwent a top-level reshuffle. Among the moves:

• Dave Palmer, son of the late B. J. Palmer, who founded the stations, was elected president and treasurer of all Palmer interests and operations. He had been vice-president and treasurer.

• Ralph Evans, executive v.p. of the enterprises, who had been associated with Dr. Palmer for 36 years, resigned as of 30 June 1961.

• Paul A. Loyet, resident manager of the WHO stations, was reelected vice-president of the Central Broadcasting Co.

NTA has made the formal announcement of the sale of WNTA-TV, Newark, N. J., to the National Educational Television and Radio Center.

Until the FCC approves the \$6.2-million sale, the station will continue its regular commercial programing schedule, at least until the end of August.

Tv is the only major media to gain in advertising revenues in the first half of 1961.

Norman E. Cash, president of TvB,

was the author of this statement last week.

Cash also noted that all other major media show declines in 1961 but that tv gross revenues are up 3% to \$670-million.

In the September 1960 to April 1961 season viewing also went ahead; the average U. S. TV home viewed five hours thirty-two minutes per day compared with five hours twenty-seven minutes in the 1959-60, same period.

ARB updated its tv set count and found an increase of nearly 2 million tv homes.

The study also shows an increase of one million households. The new count indicates changes and shifts in population: California had a 1.3 million household population increase and a .3 million increase in tv homes; Florida has had a 122 thousand household rise and a 135 thousand rise in tv homes; but New York's Manhattan has lost 14 thousand households and 200 tv homes.

RCA Victor will run an extensive

# REACH the ADULT BUYING

audience of Greater Kansas City!

1½ BILLION DOLLAR MARKET

WITH

KBEA  
SKBEY-FM



*Simulcasting Beautiful Music!*

The distinctive, sparkling "sound" of Kansas City's only Beautiful Music Stations holds the mature adult listening audience.

Commercial Limitation: 12 Announcements per hour

Represented by:

VENARD, RINTOUL & McCONNELL, Inc.

Owned by Public Radio Corp.

KIOA  
Des Moines

KBEA/KBEY-FM  
Kansas City

KAKC  
Tulsa

## Campaign for color tv.

The promotion will feature product news themes and Walt Disney as a personal spokesman.

Local co-op schedules will be larger than last year and will be backed up by a strong national campaign.

**LeRoy Collins**, speaking at the dedication dinner of WGN's new Center, emphasized that broadcasting is a free enterprise with a public license.

He said "it has a two way loyalty stretch" and must fulfill its responsibility to both its freedom and social and moral responsibility.

He stressed the need to resist government intervention but that the industry must be self propelled towards its own improvement.

**George Comte**, general manager, WTMJ (Radio-TV), told a Kiwanis Club that he thought there was a movement underway to dictate what the public should view and hear.

The Milwaukee station v.p. speaking to the Kiwanians, said he thought a minority was responsible for the current criticism.

## Ideas at work:

- **WISN-TV**, Milwaukee, for promotion of the Pate Oil's spot campaign for its new Enco Gasoline, mimicked the "Emmy" awards and gave trophies for an "outstanding tv performance" to the 213 Pate dealers who were featured in the series.

**People On The Move:** John T. McLean to director of sales development, WDAF (AM-FM-TV), Kansas City, Mo., from manager of radio promotion and research. same station

. . . James J. Dunham to account executive, WITI-TV, Milwaukee, from WTCN-TV, Minneapolis . . . John L. Anzalone to local sales manager, KNTV, San Jose, Cal., from account executive same station . . . Ted Cott, v.p. in charge of NTA's broadcast division has resigned . . . Saul Rosenzweig to v.p. and general manager, KPLR-TV, St. Louis from v.p. and general sales manager at WLOS-TV, Asheville, N. C. . . . Martin Giaimo to manager, WNEM-TV, Flint, Mich.

**Kudos:** Charles H. Crutchfield, v.p. and general manager of Jefferson Standard Broadcasting (WBT-WBTV-WBTW) in Charlotte, N. C. has been appointed to the advisory committee of the 1961 North Carolina Trade Fair.

**Kudos:** WILX-TV, Jackson, Mich., William J. Hart, general manager, was the recipient of a distinguished service award from Michigan's Economic Development Commission in "recognition of exceptional public service broadcasting."

**Thisa 'n' data:** Advertisers and agencies went to a presentation breakfast in New Orleans co-sponsored by the city's three tv stations, WDSU-TV, WVUE, and WWL-TV, and the Chamber of Commerce. The presentation featured the TvB film *The Progress of Discontent*, which deals with advertising's effect on the U. S. economy.

## Radio Stations

The creation of new aggressive sales techniques for Canadian radio is the function of the newly formed Radio Sales Bureau.

## Sponsor's Recognize AIR CHECK SERVICES CORP. As Nation's Greatest Aid to Advertising

Lever Brothers, Procter & Gamble, Colgate-Palmolive, Revlon, Standard Oil, General Foods, American Tobacco, Schlitz Breweries, General Motors, Purex, Beneficial Finance, and many others are utilizing the fine services of a mid-western based firm, Air Check Services Corporation of America, as their only reliable source of off-the-air competitive commercials. The largest organization of its kind in the world, it offers tape, disc, kinescope, videotape, and tv-foto-script recordings, typewritten commercial transcriptions, and expert monitoring service from any city in America, and most of the larger cities of the world.

General information and orders are accepted through their executive offices located at 1743 West Nelson Street, Chicago 13, Illinois.

Charles C. (Bud) Hoffman will head the organization with a first year's budget of \$200,000.

Among the objectives are these:

- to fill a demand for new and bold ventures by radio, in the field of direct discussion with business and industry.
- assistance to radio stations' sales on the local level.
- Each member station will be able to call on the bureau for ideas and to use the resources of a full staff of researchers and creative idea men.
- to serve as a clearing house for the exchange of successful sales and promotion ideas from member stations.

## Ideas at work:

- **KBIG**, Hollywood, before running a spot campaign for Chicken Delight take-home restaurants of L.A., wanted the station personalities in the mountain-top studios to have a taste. Chicken in the basket was dropped by parachute.

- **WFLA**, Tampa, Fla., was surprised when 89 ancient radios came in when the station offered a prize for the oldest during National Radio Month promotion. A 1914 model won a new am-fm set for its owner.

- **WMCA**, New York, will air David Susskind's 26 one-hour *Harry S. Truman* series, in which the former president will give a hand in chronicling the events which occurred during his years in office.

- **WAIT**, Chicago, has had a complete turn-over in type of accounts using station's facilities. The station is 22% ahead of last year in gross billings which has been attributed by Boyd W. Lawlor, general manager, to the new format, the *World's Most Beautiful Music*.

- **WCRB**, Boston, has been testing its fm/multiplex stereophonic broadcast equipment prior to filing with the FCC for type acceptance.

**Kudos:** John D. Gibbs, KQV general manager in Pittsburgh has been named to represent radio on the newly formed radio and television advisory council for the School of Journalism and Communications of Point Park Junior College . . . Robert Hyland, CBS v.p. and general manager of KMOX, St. Louis, has been elected first v.p. of the Advertising Club of St. Louis . . . William

**Pilkington**, a teacher at Mt. Pleasant High School in Providence, was voted the most popular teacher in R.I., in a contest run by WICE.

**PEOPLE ON THE MOVE:** **Ward M. Cornell** to manager, CFPL-Radio, Canada, from program manager, same station . . . **Dave Shannon** to sales staffer, CKLW-Radio, Detroit, from WJBK. Detroit . . . **Asa Stallworth, Jr.** to general sales manager, WJBF-TV, Augusta, Ga., from national sales manager, same station . . . **James P. Hensley** to v.p. and general manager KGMS, Sacramento, Cal., from a real estate firm.

**Happy retirement:** **Herbert F. Tank**, chief transmitter engineer, WWJ (AM-FM-TV), Detroit, will retire after continuous service at the stations since 1923.

**Award Winner:** **Johnny Rose**, singer-guitarist-composer, representing KBIM, Roswell, New Mexico, won the fourth annual talent hunt conducted by the Keystone Broadcasting System for Pet Milk (Gardner, St. Louis). Rose won against six finalists who had been chosen from among 7,000 entrants from all parts of the country.

## Networks

**NBC TV** will announce within the week the appointment of **Mort Werner** to a top-rank post in the program department.

Werner has resigned as head of Y&R's tv department as a preliminary step to the announcement.

Also to be disclosed is the place that David Levy will occupy in the NBC TV hierarchy. Levy's three-year contract as No. 1 network programming executive has six months to go.

Werner had previously been at NBC as part of the Pat Weaver programming team.

**Radio sales:** **CBS Radio** sold Bristol Meyers, on behalf of Mum, DCS&S) a 21-week contract for five program units a week in Art Linkletter's *House Party* and news broadcasts . . . On the same network, 7-Up (JWT) has bought a ten week schedule for participation in newscasts,

features, and dramatic shows.

**Tv sales:** ABC TV has signed Pabst and Phillips for American Football League games beginning 10 September for 15 Sundays . . . Chun King (BBDO) will sponsor the hour-long comedy and music special *The Chun King Chow Mein Hour* on ABC TV, 1 February 1962.

**PEOPLE ON THE MOVE:** **Alberto H. Cata** to special representative for Latin America, CBS Televi-

sion Stations division, from v.p. of Television Interamericana . . . **George A. Vicas** to head new NBC News European office from producer of CBS news programs . . . **William E. (Bill) Best** to assistant director of information services, CBS Radio, Hollywood, from bureau manager of United Press International . . . **Arthur Wittum** to director of Information Services, CBS Radio, Hollywood, from advertising and sales promotion for KNX and CBS Radio Pacific Network.

## WFBC-TV's GREENVILLE-SPARTANBURG-ASHEVILLE MARKET RANKS 42nd\*, BUT IT'S...

# 1st in America

Sundays 8:00 — 9:30 A.M. . . . in

## Bob Poole's "GOSPEL SING"

with 63,500 Homes Delivered†



This locally-produced show is live throughout, and has as M.C. Bob Poole, best-known broadcast personality in the western Carolinas. It features many of the most-liked gospel singing quartets in the Southeast. From 8:00 to 9:30 A.M. on Sundays, WFBC-TV delivers the largest adult audience in the U.S.†

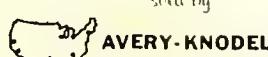
†A.R.B. March, 1961

\*According to TELEVISION MAGAZINE

WFBC-TV Delivers A Larger South Carolina Audience Than Any Other Station†

Contact the Station or Avery-Knodel for information, availabilities and assistance.

sold by



AVERY-KNODEL



## Representatives

Harrington, Righter & Parsons got a full view of the operations at WCKT, Miami, on videotape.

The station's new rep sent the 45-minute tape to all its offices.

The tape included interviews with WCKT's staff as well as tours of the plant, the market area, and policies.

**Storer Television Sales opens four regional offices, in addition to New York and Chicago.**

New offices are: Atlanta, Detroit, Los Angeles, and San Francisco.

**Rep appointments:** KETV, Omaha, to Harrington, Righter and Parsons as of 1 August . . . WHTN-TV, Huntington - Charleston, W. Va., WUSN-TV, Charleston, S. C.; KBAK-TV, Bakersfield, Cal., all property of Reeves Broadcasting; and WKOW-TV, Madison, Wis., of Mid-continent Broadcasting, all to Young-TV.

## Film

The new series *Showdown* which will be telecast Fridays, 7:30 to 8 p.m., was the first program

MORE THAN  
3  
HOURS  
of LOCAL programming  
EACH  
WEEK

This is the PLUS factor that makes WOC-TV more exciting — more interesting — more effective than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.



bought by the new Canadian network, CTV.

This is the first of an assortment of new properties planned for Canadian production by Screen Gems.

WGN-TV, Chicago, and five other tv stations have purchased MCA TV's four off-network programs.

The one-hour shows are: *Overland Trails*, *Suspicion*, *River Boat*, and *Cimarron City*.

The purchasers, in addition to WGN-TV, include: WHP-TV, Harrisburg; WLBZ-TV, Bangor; KXGO-TV, Fargo; WEHT, Evansville; and KSYD-TV, Wichita Falls.

ZIV-UA's *Ripcord* climbs to 94 as Standard Oil and Savannah Sugar add markets.

The latest Savannah markets are: WTVM, Columbus, Ga.; and WSOC-TV, Charlotte, with Rural Electric Association joining Savannah in Charlotte. The new Standard Oil of Texas outlets are: KGGN-TV, Albuquerque; KGNC-TV, Amarillo; KMID-TV, Midland; KRBZ-TV, Abilene; KSWS-TV, Roswell; KSYD-TV, Wichita Falls.

In addition, Supr-Valu stores bought the show from KROC-TV, Rochester, Minn.

ZIV-UA made its second property acquisition in a fortnight when it bought the tv rights to the *vera caspary Laura*.

This is the book used for the hit 20th Century Film adaptation of 1944 starring Dana Andrews, Gene Tierney, and Clifton Webb.

Elliot, Unger & Elliot, commercial production division of Screen Gems has been expanding facilities and personnel on both coasts.

This is the result of the firm's getting into production of industrial and business films.

ITC began production of the Jo Stafford Show specials.

The series of thirteen full hour variety shows began production 29 June at TeleVision Ltd.'s Elstree Telecenter in England.

Peter Sellers is the first guest star and will be followed by such notables as Ella Fitzgerald, Claire Bloom, Kenneth Moore, etc.

# TV and radio NEWMAKERS



**Robert E. Mitchell** has been appointed general sales manager, WGBS, the Storer station in Miami. A former member of the eastern sales staff of American Druggist magazine, he came to Miami in 1956 to join the sales staff of W1NZ. From that position he moved up to general sales manager of that station in 1958 and in the summer of that year became v.p. and general manager. At WGBS, Mitchell's primary responsibility will be the direction and development of all sales and sales programs.

**Louis Wolfson**, v.p. of Wometco Enterprises, Miami, has been made director of the broadcast interests of the company. He will serve as liaison between the various Wometco broadcast interests and all radio and television executives of the company have been instructed to report to the Wometco board of directors and the president through him. The organization's stations include: WTVJ, Miami; WLOS (AM-FM-TV), Greenville; WFGA-TV, Jacksonville, and KVOS-TV, Bellingham-Vancouver.



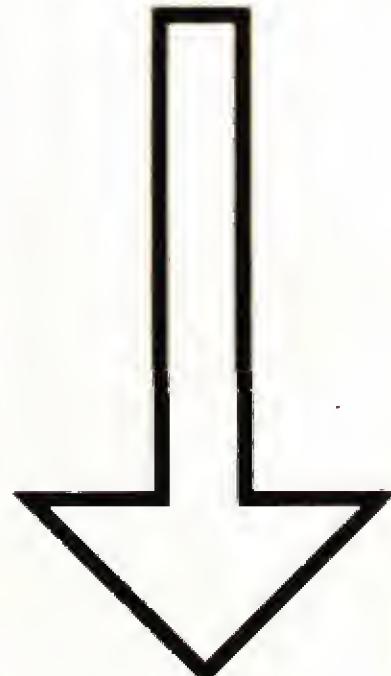
**Lee Fondren**, station manager, KLZ, Denver, has been elected president of the Advertising Association of the West. He is also v.p. of the Advertising Federation of America. Aside from three years in the Army, Fondren has spent his 20 years with KLZ as promotion manager and national sales manager—in addition to his present post which includes director of sales. In his work with the associations he created "National Advertising Week."

**Naomi Andrews** has been made director of advertising for CBS Radio. Mrs. Andrews has been network copy chief in the sales promotion and advertising department since 1956. In her new post she will direct the network's agency, Sudler and Hennessey, in the creation of consumer and trade press advertising. She will also be in charge of direct mail campaigns and other related efforts. She joined CBS TV in 1948 as manager of sales promotion services and has handled various related assignments.



Review, please,  
the latest  
accepted survey  
of your choice:

**ANY or ALL!**



The unbelievable Family audience in the Louisville Metro Area belongs to **WKLO**

Need we say more?

Call Bill Spencer  
or



robert e.  
eastman & co., inc.

Other Air Trails Stations:  
**WING**, Dayton, O.  
**WCOL**, Columbus, O.  
**WIZE**, Springfield, O.  
**WEZE**, Boston, Mass.

# The seller's viewpoint

In reply to the "rhetorical rockets" fired at the broadcast media in recent weeks, Robert Mortenson, executive v.p.-general manager of WIIC-TV, Pittsburgh, addresses himself to the efforts made by many stations to further community progress. He calls on agencies to look beyond ratings to the "CP" or community prestige quotient of the stations. According to Mortenson, the good will built through participation in community affairs is equally as saleable a commodity as "the various types of programs that come and go in regular cycles." For proof, he points to added sponsor business.



## How important is the "Community Image"?

For the past few months the various phases of the broadcast media have been the targets for all sorts of rhetorical rockets from the general public and the press.

The rockets have been indifferent of their targets, bracketing tv stations, network and advertising agencies with reckless abandon. In one particular area I feel that much of the criticism is unjustified, and it's an area which ad agencies might wish to pursue for their own benefit.

I'm speaking of the "Community Image" that is part and parcel of a station's operation "in the public interest." It is an area in which many stations spend a great deal of time and effort to become a vital part of the community they serve: i.e., hospitals, civic groups, etc.

Yet, this concept of public acceptance and prestige, once developed, has little or no meaning to an agency time buyer who, either through overwork, laziness or plain indifference, totes up the sum and substance of a station's standing in the community by cold rating statistics.

This method of selection lends itself to exactly the type of sharpshooting to which the industry is subjected.

If a station spends hundreds of thousands of dollars annually to improve its relations with its community, providing special programing, special community events, special public affairs series, and in doing so builds up a loyal audience and following in the community, it stands to reason that this good will is as saleable a commodity as the various types of programs it shows.

I feel that many agencies are missing a solid bet in not taking into consideration the "CP" (Community Prestige) quotient of stations in the various markets. In the normal routines of the business world the "good will" standing of any business concern is of utmost interest to any prospective buyer. Why it does not have similar standing as a plus for an advertiser's product over a well respected and well received tv station is beyond me.

During the past several months, WIIC-TV, has run a

series of community specials designed not just to promote the station and its programs, but to provide an economic lift for several of the smaller communities in and around the Pittsburgh area. These were promotions that tied-in with the local merchants and local business associations in suburban areas of Pittsburgh. It built up traffic that had never been seen in some of the stores. In one instance a small shop owner said "The WIIC-TV promotion has increased my business more than I could have ever hoped for. People who never knew my shop existed were downtown, came into look around and became customers."

In each of these areas, in Shadyside, Brookline and Carnegie and others, all outlying areas, the Chambers of Commerce and the Businessmen's organizations have indicated their gratitude for helping cement relations and maintain the business standards of their various local areas. They have also earned station WIIC-TV and its staff who worked on each of these community promotions a depth of community recognition that is hard to reckon in dollars, cents or rating points.

But this is only a part of the total coverage of our idea of community relations, special programing, special public affairs offerings, the normal and continuing community, charitable and civic work make up a large part of what has built a sound image for WIIC-TV.

It is in this area I think that agencies could develop a sense of value and understanding of a station's "CP" standard and if this type of rating were combined with the numerical ratings, so dear to the hearts of the figure flibberts, agencies for the most part would find a great deal of their problems of moving the client's merchandise, their "raison d'être," would be solved minus slide rule.

They would also find that the community image that stations spend so much effort building would rub off on them and on the products of their clients.

daddy—what's merchandising?

You—a veteran advertising man—have to hem and haw and beat around the bush before you answer a child's simple question? Maybe you've been in show business too long, and too long away from what you got into advertising for—to sell goods.

Merchandising is all those things you can do with your advertising in addition to running it. Using it to stimulate your sales force—adapting it as direct mail to lists of special customers—promoting it to dealers and wholesalers—exploiting it—publicizing it—making sure the people who are supposed to see it *do* see it, and do something about it *when* they see it.

Remember?

When you advertise in SPORTS ILLUSTRATED, the merchandising ideas and assistance you get makes those dollars you spend the hardest-working dollars in your whole ad budget. Sport is the most merchandisable subject since the invention of the pretty girl. And a lot easier to handle.

You could have three sales contest winners play golf for a day in a foursome with an Open or a Masters champion. You could put on a sports exhibit featuring Olympic gold-medal winners in swimming, diving, track and field. You could send out a series of folder reprints, each with a letter from a nationally-known star in a different sport. You could have a whole ball team speak, sign autographs, and spread good cheer at a father-and-son dinner.

SPORTS ILLUSTRATED advertisers have already done all these things, and far more besides. The cost, far less than you'd expect. (Just like the cost of SPORTS ILLUSTRATED—17 black-and-white pages reaching 950,000 high-income families, for \$100,000. No, not \$100,000 a page! \$100,000 for the whole 17.) **Sports Illustrated**—L. L. Callaway, Jr., Advertising Director, Time and Life Building, N. Y. 20.

# SPONSOR SPEAKS

## An exceptional article

The lead article in the 1 July issue of *The Saturday Evening Post* is the kind of vigorous, positive, public relations effort which, unfortunately is all too rare in the television industry.

Titled "What Do You Want From Tv?" it is a constructive and confident defense of free commercial television by NBC Board Chairman Robert W. Sarnoff. In SPONSOR's opinion, it is the best tv article which has appeared in any large-circulation publication in many years.

Mr. Sarnoff is frank to admit "I can't give a blanket endorsement to everything on tv," but he explains in graphic detail just how NBC, CBS and ABC endeavor to achieve a goal of balanced programing, and the many commercial and social problems involved in serving the *total* public.

Most importantly, "What Do You Want from Tv?" gives a picture of the kind of man who runs one of our three great networks, and of his own likes, dislikes, and goals.

All in all, the *Post* article should do a great deal to destroy the vicious picture so often conjured up by tv critics or a medium that is dominated by selfish, ignorant, unprincipled individuals.

We salute Robert Sarnoff for doing a great job for the entire television industry.

But at the same time, we can't help pointing out that tv needs many more articles of this kind, and far more widespread public understanding of its role, its functions, its people and its philosophies.

No problem facing Governor LeRoy Collins in his post at the NAB is more urgent, and more compelling, than the need to step up, broaden, and intensify the industry's public relations effort.

The TIO, in SPONSOR's opinion, has been doing a superb job within the areas in which it is designed to operate, especially, with educators, women's groups, and in the stimulation of local public relations work by its own station members.

But the TIO is admittedly limited, both by funds and by its own policy directives. The industry needs even broader public relations efforts, as the Sarnoff article clearly illustrates.

## 10-SECOND SPOTS

**One-time, 90-minute special:** The research v.p. at an agency with heavy broadcast billings had been baffling his colleagues by disappearing for an hour every afternoon. Regardless of what was going on, come 3 p.m. and off he'd go without a word.

A couple of timebuyers with whom he worked closely fought a losing battle with their curiosity and one day they followed him.

Maintaining a safe distance, they tailed their leader down into the bowels of the sub-sub basement, far below Madison Ave.'s bustle. He was barely visible, lurching along dimly lit corridors between high-piled cartons of old inter-office memos, storyboards, and quiz questions.

A blank, stone wall loomed, up ahead, and while the observers kept their distance, the media wizard laboriously extracted a large, loose stone from the wall and out of the cavity he produced an iron box.

He proceeded to unlock that box, lifted out a silver box, unlocked it, removed a small gold box which he in turn unlocked. From it took a dog-eared piece of paper, which he held close to his eyes, squinting in the half-light to read its contents.

After a few moments of apparently intense concentration, the v.p. returned the paper to the gold box, the gold box to the silver box, the silver box to the iron box, the iron box to the wall, and replaced the stone.

Flabbergasted by the ceremony, the media juniors made their way back to the surface. They vowed to find out the contents of that paper.

A few days later, during the noon hour, one of them noticed that the v.p. had gone off for a Vic Tanney swim, leaving the keys on his desk. This was the break they had waited for. He grabbed his colleague and they were off to the lower depths.

Running all the way, they reached the wall, wrestled with the loose stone, and dropped the iron box to the floor with a resounding clang. There was a jangle of keys. Out came the silver box, followed by the gold box. Out came the paper which they gripped in shaking fingers, straining to make out its text:

*Nielsen uses meters.*

*ARB uses diaries.*



# YOU MAY NEVER EAT A 1,474 LB. CHEESE\* —

**BUT... WKZO Radio "Feeds" The Largest Audience  
In Kalamazoo-Battle Creek And Greater Western Michigan!**

#### 7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA — JULY, 1960  
SHARE OF AUDIENCE — MONDAY-FRIDAY

|                      | WKZO | Station "B" | Station "C" |
|----------------------|------|-------------|-------------|
| 6 A.M. - 12 NOON     | 29   | 19          | 9           |
| 12 NOON - 6 P.M.     | 28   | 17          | 8           |
| 6 P.M. - 12 MIDNIGHT | 32   | 17          | 8           |

\*Largest cheese ever made was 13 ft. in circumference, weighing 1,474 lbs., in 1849.

Survey after survey has proved that WKZO Radio consistently keeps your sales message before the largest listening audience in Kalamazoo-Battle Creek and Greater Western Michigan.

For example, Pulse (see left) gives WKZO Radio an average of *73% more listeners* than Station 'B' during 360 quarter hours surveyed, 6 a.m.-Midnight, Monday through Friday.

WKZO Radio gives you effective coverage of one of America's fastest growing markets in the areas of personal income and retail sales. Get all the facts on WKZO Radio — the leadership station in Greater Western Michigan — from Avery-Knodel.



#### The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
WWTV — CADILLAC-TRVERSE CITY  
KOIN-TV — LINCOLN, NEBRASKA

# WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN  
Avery-Knodel, Inc., Exclusive National Representatives

IN **BUFFALO** GO ACTIVE WITH



**WGR-TV**

CHANNEL 2

"Yankee Doodle Time" developed by WGR-TV brings a new department store format to TV programming. This exclusive, live, in-store promotion is a daily feature that has sold Buffalo's most active merchandiser—Adam, Meldrum & Anders Company—on the continual use of Buffalo's most active station, WGR-TV. To sell Buffalo, get active with WGR-TV.

WGR-TV CHANNEL 2 NBC BUFFALO, N.Y. • A TRANSCONTINENT STATION



WROC-FM, WROC-TV, Rochester, N.Y. • KERO-TV, Bakersfield, Calif.  
WGR-AM, WGR-FM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,  
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.

WDAF-TV, WDAF-AM, Kansas City, Mo.

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